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Music and Letters

APRIL 1955

Volume XXXVI

No. 2

It is a pleasure to be able to announce that the future of MUSIC & LETTERS is now assured. Its existence will no longer depend on the interest, caprice, survival or solvency of an individual proprietor or editor—and I have been both, temporarily, for the last six months or so. Arrangements are in train for the ownership and control to be vested in a joint board of which the members are representatives of the Royal Musical Association, the Oxford University Press and myself. The small capital that stood to the journal's credit when I inherited it from the late Richard Capell has been paid into a new account—together with two very generous donations from well-wishers who desire to remain anonymous.

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ERIC BLOM.

April 1955.

ROBERT JOHNSON: KING'S MUSICIAN IN HIS MAJESTY'S PUBLIC ENTERTAINMENT

By JOHN P. CUTTS¹

R. FARQUHARSON SHARP's article (D.N.B. XXX, 27-28) on Robert Johnson states that "Dr. Wilson describes him as a musician of Shakespeare's company" and that his work for the theatre consists in "music to Middleton's tragi-comedy 'The Witch', 1610" (reprinted in Rimbault's 'Ancient Vocal Music of England'); in "music to Shakespeare's 'Tempest', 1612" (Dr. John Wilson's 'Cheerful Ayres or Ballads'), and in "songs for Beaumont and Fletcher's 'Valentinian' and 'The Mad Lover', 1617" (Johnson's MSS in the British Museum). Every subsequent biography of Robert Johnson has repeated this, word for word, occasionally with obscure references to manuscripts which cannot be identified. To this list, when it is amended and qualified in the course of this article, must be added a good many more items of incidental music for the stage.

All the settings of songs I have been able to discover, with the exception of one ("Tis late and cold" from 'The Lover's Progress', 1623), concern the period 1607 to 1617; these show distinctly, moreover, that during this time Robert Johnson was writing incidental music continuously for the Blackfriars productions of the King's Men Company of Players, and for this company only. His settings belong to plays by William Shakespeare, Thomas Middleton, Cyril Tourneur, Francis Beaumont and John Fletcher, John Webster, Thomas May and Ben Jonson. It is obviously impossible to treat of Robert Johnson's connections with these dramatists in strict chronological order, because the dating of the plays is not accurately known, but for general convenience the order in which the dramatists are listed will serve quite well.

Robert Johnson's connection with Shakespeare significantly occurs with the later group of plays, 'Macbeth' (revised), 'Cymbeline', 'The Winter's Tale' and 'The Tempest'. It is precisely the last three of these that are claimed by A. H. Thorndike as showing 'The Influence of Beaumont and Fletcher on Shakespeare' (Worcester, Mass., 1901). The fact that Robert Johnson was

¹ Reproduced from 'The Contribution of Robert Johnson, King's Musician, to Court and Theatrical Entertainments, and the Tradition of such Service prior to 1642', by kind permission of the Research Board of the University of Reading.

composing music for Beaumont and Fletcher's plays, possibly before and certainly at the same time as he was writing incidental music for 'The Winter's Tale' and 'The Tempest', would seem to support Thorndike's claim.

Dr. John Wilson ('Cheerful Ayres') preserved Robert Johnson's settings of two of the songs from 'The Tempest'. Both songs bear Johnson's name in accordance with Wilson's claim that "some few of these Ayres were originally composed by those whose names are affixed to them, but are here placed as being new set by the Author of the rest" (Preface). The last phrase has caused undue consternation. There are some who have been misled into thinking that the original composition has been lost in the new composing by Wilson²; others have corrected this view by pointing out that "set" in this context means merely "arranged" and not "composed", as the title-page indicates: 'Cheerful Ayres or Ballads first composed for one single voice, and since set for three voices'.³ None of all this confusion would have arisen if commentators had read Wilson's Preface more carefully. He states quite clearly that Vol. I of 'Cantus Primus' "is a compleate Book of itselfe, carrying the principall Ayre to sing alone with a through Base". Countless songs of this period observe exactly this form; what was new about Wilson's work was that it also added 'Cantus Secundus' and 'Bassus', Vols. II and III, "to make two or three Parts". Clearly Wilson only arranged to the extent of providing two further parts. His name appears against these new parts. That the music of the two songs from 'The Tempest' is Robert Johnson's, as he originally composed it, is quite certain.

Fortunately one of the songs, "Where the bee sucks", is extant in a manuscript, Bodleian Lib. MS Don. c.57, 135(139), which antedates 'Cheerful Ayres' by a good many years, and the form of the song there is identical with the ayre and bass version given in Wilson's 'Cantus Primus'.

Birmingham City Reference Library has an extraordinary MS (57316), which is catalogued as "Music for The Tempest 1676". It consists of one folio leaf of music paginated 87 and 88 and bears the treble and bass versions of Robert Johnson's 'Full fathome five' and 'Wher y^e Bee', both ascribed. Another leaf bound with it contains three more stanzas to 'Wher y^e Bee' "thes supposed to bee made by M^r Smith Secretary to the Archbishop of Canterbury". On the left-hand side of this second leaf, at the foot and close to the

² Cf. Burney, 'History of Music', II, 269n.

³ Cf. Roffe, A., 'Shakespeare Music: Dr. John Wilson, Robert Johnson', N. & Q. 3rd Series II, 171.

Robert Johnson ascription of 'Wher y^e Bee' occurs the note "this I had of Madam Trumball at Chalfont 27 Sept 1676". A modern hand has added "J. Wilson's name in the printed copy to it" at the head of page 87 and "the same name to it in the printed copy" at the foot of page 88. The main significance of this as a whole must surely be the fact that both songs from 'The Tempest' set by Robert Johnson occur together on one leaf of an MS both bearing Robert Johnson ascriptions.

The two settings, "Where the bee sucks" and "Full fathom five", are obviously complementary; they are full of a spontaneous gaiety and have exerted an influence on subsequent settings of the same words; but, generally speaking, these later settings fail to recapture the original mood in which the words were first written and set to music. John Banister's version of "Full fathom five" occurs, unasccribed, in A.29396 f. 110; Pelham Humfrey's "Where the bee sucks" f. 110b. of the same manuscript. T. A. Arne's well-known setting of this latter song begins like Johnson's on a major third and is really close to Johnson's if once Arne's is seen in its naked form, shorn of elaborations and florid embellishments.

The same spirit characterizes an instrumental piece which may well belong to the play. It is extant in a manuscript (B.M. Add. MS 10444, ff. 33b, 84b) which as a whole can be dated to James I's reign. This particular piece, however, occurs in a Robert Johnson group in the manuscript which can be dated contemporaneously with the first production of the play. This is important evidence because, hitherto, the long gap between performance and writing down, 1611 or 1612 to 1659, has led some to doubt whether Johnson's music was, in fact, to be attributed to the original performance.⁴

This instrumental 'Tempest' piece is written to a dance pattern and divided into three sections, the first and third being light and gay, the second more stately and grave. The first and third sections would be played over and over, serving as incidental music for various entries. I think it possible that the item following 'The Tempest' in the manuscript, called 'A Masque', is incidental music to an entry in the play. Throughout the manuscript there are numerous items bearing only the name 'A Masque', and the majority of these are only short musical phrases; they are, certainly, neither music to the main nor to the antimasque dances.

The 'Tempest' music must be considered alongside Johnson's fairy music which had been written a short time earlier for Ben Jonson's Masque of 'Oberon'. The success of the one may well

⁴ Cf. Manifold, John, 'Theatre Music in the Sixteenth and Seventeenth Centuries', 'Music & Letters', 1948, Vol. XXIX, 4, 390.

have led to the other. The music for both these productions occurs in a Robert Johnson group within the one manuscript. (B.M. Add. MS 10444, ff. 31 and 82b, 31b and 83.)

Johnson's setting of the aubade song in 'Cymbeline' occurs in MS Don. c.57 84(92); it is there unascrbed, but in addition to the fact that it is in company with the only other Shakespearean setting in the manuscript (which is definitely Robert Johnson's) it is, I believe, his on stylistic grounds. Here again there is evidence that Johnson's setting exerted an influence on subsequent "lark" songs. The opening bar of Henry Lawes's setting of a lark song which also occurs in MS Don. c.57 114(122) and in B.M. Add. MS 11608 f. 11b is identical with Johnson's opening bar, and the general influence throughout is plain. Samuel Pepys was so taken with Lawes's lark song that he straightway taught it to his wife's maid. Arnold Dolmetsch's remark⁵ that she would have need of a good voice to do it justice has probably misfired. Pepys is quite clear in saying that he took the treble down spontaneously on hearing it, and composed a bass part to it himself; it is hardly possible that all the flourish and embellishment of Lawes's song would appear in the version Pepys taught his serving-maid.

Johnson's setting of "Harke harke y^e lark" is simple and yet very effective. Elaboration or florid embellishment is fortunately absent. The Elizabethan conventions, while adhered to, are not slavishly imitated. (R. A. Harman, ed., Thomas Morley, 'A Plain and Easy Introduction to Practical Music' [London 1952] 290-1.)

Music for 'The Winter's Tale' is also extant in Johnson's name. Simpson printed it in 1621⁶ without a title other than that it was a dance. Copies of Simpson's work are now extremely rare. The British Museum has only a copy of the 'Generalis Bassus' (B.M. shelf mark C.97). The copy which had been kept at the State and University Library of Hamburg was destroyed by fire during the great war of 1939-45.⁷ I have been able to trace a copy, however, at the Ducal Library of Wolfenbüttel, where all the parts are preserved except the 'Generalis Bassus'. Thus it is possible to reconstruct the complete instrumental piece. It is identical with the treble and bass given in A.10444 ff.31, 82b, where the piece is called the 'Satyres Masque'. A detailed examination of this manuscript leaves no doubt whatever that the 'Satyres Masque' by Johnson belongs to Ben Jonson's Masque of 'Oberon'. This

⁵ 'Select Ayres and Dialogues' (London, 1898), Preface.

⁶ 'Taffel Consort' (Hamburg, 1621).

⁷ Private letters to the writer.

music was transferred immediately to the original performance of 'The Winter's Tale'. The dance is very rhythmic and spirited, and certainly in keeping with the mood of the play.⁸

Johnson's connection with these last three plays of Shakespeare's is well documented and beyond dispute; his connection with 'Macbeth' is less well documented, but, I think, none the less certain. The link between Shakespeare's 'Macbeth' and Middleton's 'The Witch' has long been a source of trouble. James G. McManaway⁹ sums up this trouble very concisely in his review of Kenneth Muir's Arden edition of 'Macbeth':

Muir accepts as genuine all the scenes previous critics have attributed to another hand than Shakespeare's except the Hecate passages of III, v, and IV, i, but he thinks "it has been too easily assumed that the interpolator was Middleton". He does not attempt to explain how the text of songs from Middleton's 'Witch' was available in 1673 when Davenant's operatic version was performed, though if we had the answer to this question we should know a great deal more than now we do about what happened to the dramatic library of the King's Men at the closing of the theatres in 1642.

I venture to suggest that Davenant could have obtained the text of the songs from some kind of music manuscript, through his connection with the King's Men, and that musical MSS were handed down among the King's Men Musicians, in the same way as King's Men plays were handed down in the company's keeping. Thus it would be possible for Wilson to know of Johnson's music to 'The Tempest' songs not by reason of personal copies he had made of those songs years before he came to publish them in 'Cheerful Ayres', but from the original music MSS handed down among the King's Musicians. Similarly Matthew Locke, a King's Musician, knew of Robert Johnson's setting of the 'Witch' song, and also had access to a manuscript, B.M. Add. MS 38539, dated *circa* 1613-16, which preserves some of Robert Johnson's masque and stage music, for Matthew Locke's initials are borne by part of the old embossed calf binding which is affixed to the inside cover of the present binding. It may well be, too, that it is to Matthew Locke we owe the survival of A.10444, as I have tried to indicate in a detailed article on that MS.

It is important here to establish the authenticity of the song "Come away . . . hecket" as printed by John Stafford Smith

⁸ The piece was utilized in a performance of Milton's 'Comus' at Cambridge in 1908 and is printed in 'Christ's College Magazine', XXIII, No. 68. The version used was A.10444 with inner parts supplied by Professor Dent, who was, of course, unaware of the connection of this music with 'The Winter's Tale'.

⁹ 'The Year's Contributions to Shakespearian Study', 'Shakespeare Survey', 5 (Cambridge, 1952), p. 148.

(*Musica Antiqua*, I, 48) and E. F. Rimbault after him, and Johnson's composition of it.¹⁰

That Smith's claim to be working from an original manuscript is genuine would appear from the traces of secretary hand which survive in his printed edition of the text of the song. He has obviously mistaken, in the word "rull", minim *c* for the modern letter *r*, which it closely resembles. The "mistie cristall" variant which Smith gives is fairly good evidence that he was transcribing from a manuscript, since he gives neither preference in the text, but brackets them on an equal standing. Rimbault's version has only the word "crystal". Smith's reading of "howles" and "yelps" for "howle" and "yelpe" would also seem to be due to mistaken identification of Elizabethan handwriting of final "e", but one cannot be absolutely sure.

That Rimbault, also, was working from an original manuscript is, I think, certain from the differences not only in musical notation (in addition to the new bass line which he confesses to have constructed), but also in textual variants that are quite distinct from Smith's misreading of secretary hand. Smith's library was indiscriminately dispersed; his "name did not appear on the catalogue; nothing was done to attract the attention of the musical world, and two dealers, who had obtained information of the sale, purchased many of the lots at very low prices. These after a time were brought into the market, but it is feared the greater part is altogether lost" (*Grove*, 5th ed., Vol. VII, p. 856). There is little hope of tracing Smith's copy of the song from 'The Witch'. I think it much more probable that Rimbault's will be traced, most likely in America. His library was sold on 3 July 1877 and following days. It was well catalogued (Lot 1387):

A collection of upwards of 300 songs by Wilson, Lawes, Johnson, Gamble, and other English composers, containing also the autograph inscription, "John Gamble, his book, Amen. 1659 Anno Domini", thirteen guineas for America.

This was purchased for the Drexel Collection and passed into the Music Division of the New York Public Library (Dx. 4257). Lots 1388 (Dx. 4041) and 1389 (Dx. 4175) also passed to America, as I have but recently learnt. My enquiries regarding the contents of these manuscripts are still being attended to. Since this paper was first prepared I have been able to ascertain that one of these MSS does in fact contain a setting to the viol of 'Come away hecket'. It occurs as No. 54 in Dx. 4175, 'Anne Twice her booke'. Although

¹⁰ 'Ancient Vocal Music of England', No. I.

it is unasccribed it is in company with Robert Johnson's 'Let us howle some heavy note' (No. 42), 'Tell me dearest what is love' (No. 44), 'Have you scene' (No. 49) and 'Deare doe not your faire beauty wronge' (No. 51).

I think both Smith's and Rimbault's claim to be working from an original manuscript of the time of James I is genuine. The discovery of settings of songs which they claimed to have in their possession in manuscript shows this more and more convincingly. Their errors are humanly due to lack in their time of that solid documentary information about the period which modern scholarship has assured for the present-day student.

Johnson's authorship of the setting of this song from 'The Witch' rests, in the first place, in similarity on stylistic grounds with a definite Robert Johnson ascription, namely, "Come away y" Lady gay" (MS Don. c.57. 119[129]) for Beaumont and Fletcher's 'The Chances'. The same technique and emphasis on verbal rhythm is in evidence. It is further supported by the claim, advanced in connection with the antimasque, that Robert Johnson's "The second witches dance" was written as a counterpart to an already existing witches' dance for Ben Jonson's 'Masque of Queens' and subsequently transferred to 'The Witch' and then to 'Macbeth'.

A second song from 'The Witch', "In a maiden time profest", is also extant in a manuscript which dates before 1644 (Bod. Lib. MS Mus.b.I. f. 21) where, although it is included in a collection of John Wilson it is certainly Robert Johnson's. (It also occurs in Dx. 4257 No. 32.) The collection was presented to the University of Oxford; had it been printed, it may well have contained, as was the case with 'Cheerful Ayres', a note in the Preface to the effect that "some few of these Ayres were originally composed by those whose names are affixed to them". The generally accepted dating for the play, c.1608-10, would certainly exclude Wilson. The Oxford manuscript version contains two rather indecent extra stanzas, which are not printed in either Henry de Vocht's¹¹ or W. W. Greg's edition of the play.¹²

I have not been able to find a setting for the song "Black spirits and grey", which was transferred from 'The Witch' to 'Macbeth'. There is, of course, no evidence to show that the above song was transferred with "Come away . . . Hecate" and "Black spirits and grey" to 'Macbeth'.

¹¹ 'Material for the Study of Old English Drama', XVIII, New Series, 'The Witch', p. 20.

¹² 'The Witch' (Malone Society, 1949), p. 25.

Robert Johnson's settings of Shakespeare's songs and his incidental music to Shakespeare's plays is fully worthy of performance in any real attempt to produce the plays as nearly within the Elizabethan mode as scholarship makes possible. Johnson's music is thoroughly within the spirit in which the play was first produced, and is a faithful reflection of the mood of that period.

Robert Johnson's connection with Beaumont and Fletcher's plays has, hitherto, been confined to biographical mention of his settings of songs from 'Valentinian' and 'The Mad Lover'. The mention of this latter play is due to a misleading comment written on the manuscript by an enthusiast. Every biography has repeated the error. The particular song cited, "'Tis late and cold", belongs to 'The Lover's Progress'. In addition to settings of songs from these two plays I have traced Robert Johnson's settings of a song from 'The Chances' and from 'The Mad Lover', "Arme, arme . . . the scouts" (Dx. 4041, No. 34), and of the three songs from 'The Captain', thus completing the vocal music to that play.

Wilson's 'Cheerful Ayres' and Gamble's 'Commonplace Book' (Dx. 4257, No. 108) both contain the song "Come hither you that love" from 'The Captain' with Robert Johnson ascription. It is perfectly adapted to the situation in which Lelia, a cunning wanton widow, attempts to lure a hoped-for lover to her side, and for this purpose makes an unnamed person sing this song to him from behind the scenes immediately before her own entrance. The song, "Away delights, go seek some other dwelling", occurs next to this song in Gamble's 'Commonplace Book' and is also attributed; it is a contrasting setting:

Lel: Give me my Vail, and bid the Boy go sing
That song above, I gave him; the sad song:

.....

Jul: What, has she musick?

Wom: Yes, for Heavens sake stay,

'Tis all she feeds upon.

Jul: Alas, poor soul.

The third song from the play, "Tell me dearest what is love", was printed by John Stafford Smith ('Musica Antiqua', I, 55) as being "taken from a manuscript of James the first's time": although it is there unattributed, I believe it to be Robert Johnson's on stylistic grounds. It is also included as No. 35 in Gamble's 'Commonplace Book' and as No. 44 in Dx. 4175. Moreover, it is certainly a companion to "Come hither you that love" and "Away delights". It is, perhaps, the most appealing of the three, being short and spirited and admirably suggesting the excitement of its

sentiment. That it was popular is indicated by its inclusion in 'The Captain' with an extra stanza from the version in 'The Knight of the Burning Pestle'.

The song from 'The Chances', "Come away . . . y^e Lady gay", is extant in MS Don. c.57. 119(129) and is ascribed to Robert Johnson. It is an ambitious composition, full of those verbal tricks of rhythm which also mark the song "Come away . . . Hecate" from 'The Witch'. Both are witch songs and essentially dramatic in character. The urgency of the repetitions, the insistence of the questionings, are well effected in the music. The setting would seem to suffer from a lack of movement, or rather from the same kind of musical movement in sequences that are not distinct enough in the intervals. How far this is a deliberate attempt by Johnson to reflect the mumbo-jumbo of the spell and conjuration of the witch it is, of course, difficult to say. The setting is full of this kind of interest.

The success of the music must be held a good deal responsible for the many subsequent imitations, not the least among these being the song in the Duke of Newcastle's 'Variety', the incidental music for which was written by King's Musicians. I think it likely, indeed, that the parody was set to an arrangement of the same music. A further imitation of the song occurs in William Cavendish, Duke of Newcastle's 'The Humorous Lovers'.

Robert Johnson's setting of "Care charming sleepe" from 'Valentinian' has received much praise. Two versions are extant in manuscript: one in the British Museum (Add MS. 11608 f. 16b) and one in the Bodleian Library (Don. c.57. 20[36]). The former provides a great many florid embellishments to the melody of the song and makes an intelligible manuscript difficult; the latter gives a much more regular version. It is this second one which Dr. Edmund Fellowes transcribed in 1928, from Colonel Probert's manuscript.¹³ Fellowes pointed out that it was a "setting of much beauty". He states that the break into triple measure at the words "hollow murmuring winds" is "reminiscent of the best work of the lutenists" and that the repetition of the words "O gently" is "really very effective" and not just another expression of that absolute freedom in the matter of repeating a phrase of words which musical composers at all periods have exercised. However, the "Notes on the Music" which Fellowes gives relative to the bar which records "hollow murmuring winds" indicate that some emendation is necessary in the bass in order to secure this triple measure. Now the version in MS Don. c.57 shows quite clearly a

¹³ 'Songs and Lyrics from the plays of Beaumont and Fletcher with contemporary settings' (London, 1928), p. 54.

dotted minim in the treble part where Fellowes read a minim; thus there is no need to emend the bass part at all. The loss to the setting is not really very great; the song is quite different from any of Robert Johnson's so far considered. It is an elegy on a dying prince. The version in A.11608 would seem to prefer the earlier form of the words, and there is reason to suppose that the group of Johnson's songs in this manuscript is interpolated into the rest of the manuscript.

If the settings of "Now the lusty spring is seen" and "God Lyeus ever young", both from this same play, printed in 'Cheerful Ayres', are in fact Wilson's compositions, then this play, 'Valentinian', marks the first record of Wilson's collaborating with Johnson in the writing of incidental music for a King's Men production. I suspect, however, that the two settings are indeed Robert Johnson's, but I cannot be certain on stylistic grounds, and their attribution to Johnson must wait until further documentary evidence can support it. Wilson certainly did not write the songs for the first production of the play in 1611: he was barely sixteen then.

Robert Johnson's settings of "Myn Ost's song" from 'The Lover's Progress' occurs in A.11608, f. 20 and also in two other manuscripts (Add. MSS 29396, f. 39b, 29481, f. 25b). It has been edited by Professor Anthony Lewis.¹⁴ This song occurs in A.11608 along with three other Johnson songs, "Care charming sleepe", "Woods Rocks and Mountaynes" (f. 15b) and "With endles teares" (f. 15). All four are written out in the same hand, and this is quite distinct from the handwriting in which the rest of the manuscript is written. This leads to the conclusion that these four songs have either been copied into blank pages of the manuscript from another manuscript or—and I think this is much more certainly the case—the relevant leaves have been inserted into the manuscript. The pages give every appearance of having been inserted into the body of the manuscript. Only a study of the binding and physical composition of the manuscript can decide this, however.

I cannot trace the author of the words of either "With endles teares" or "Woods Rocks and Mountaynes". The first song is extant also in John Gamble's 'Commonplace Book' (Dx. 4257, No. 232). It has appeared in at least one collection of songs, with a modern accompaniment¹⁵, but this printed version is in no way comparable to the simple air with bass version in A.11608. The song, to the best of my knowledge, does not occur in any of the anthologies and collections of seventeenth-century poetry:

¹⁴ 'William Shakespeare. Two Songs from the Tempest set by his contemporary Robert Johnson with two other songs by the same composer' (Paris, 1936).

¹⁵ Duncan, E., 'The Minstrelsy of England' (London, 1905), I, 188.

With endles teares that never cease
 I saw a hart lye bleeding
 Whose greifes did more & more increase,
 Her paynes were soe exceedinge.
 When dying sighes could not prevaile
 She then would weepe a maine
 When flowing teares began to faile,
 Shee then would sighe againe.
 Her sighes like raging winds did blowe
 Some greiuous storme foretellinge,
 & Tydes of tears did overflowe,
 Her cheeks that Rose Excellinge
 Confounding thoughts so fyl'd her brest,
 Shee could no more contayne,
 But Cryes alowd, hath love noe rest,
 No Joyes but Endless payne.

The song "Woods Rocks and Mountaynes" is also extant in Don. c.57, 3(9), and although unasccribed there, is the same setting as that assigned to Robert Johnson in A.11608. Fortunately the version in c.57 is simpler and more regular: the version in A.11608 is so full of ornamentation that it is practically impossible to arrive at an intelligible transcript. Although the version in Don. c.57 is written out in the key signature of G minor, A \flat is prominent throughout and the setting is obviously in C minor.

I have not found the text of the song printed:

Woods rocks & Mountaines & you desert places
 Where nought but bitter cold & hunger dwells
 Heare a poore maids last words killd wth disgraces
 Slide softly while I sing you silver fountaines
 & lett yo^r hollow waters like sad bells
 Ring ring to my woes while miserable I
 Cursing my fortunes dropp, dropp, dropp a teare & dye.¹⁸

The British Museum manuscript version contains a second stanza:

Griefs, woes, & groanings, hopes & all such lyes
 I give to broaken harts y^t dayly weepe
 To all poore Maids in love, my lost desiringe.
 Sleepe sweetly while I sing my bitter Moaninge
 And last my hollow lovers that nere keepe
 Truth in their harts, while Miserable I
 Cursinge my fortunes, drop a teare & dye.

The song immediately recalls Ben Jonson's "Slow, slow, fresh fount, Keep time with my salt teares", which was set by Henry

¹⁸ Bod. Lib. MS Don c.57, 3 (9). The following variants occur in A.11608. 1. Rocks . . . Mountaynes . . . ye. 3. will kild with. 4. Slyde . . . singe . . . sylver. 5. And let your. 6. Ringe, Ringe. 7. Cursinge . . . Drop, drop, drop . . . Dye.

Youll and sung in 'Cynthia's Revells', 1601. Robert Johnson's setting is most attractive, the melody being sustained throughout and the tonality clear.

Another song set by Johnson which it seems best to mention here is "As I walked forth", which has been printed in many collections of songs and has been much praised. Although the earliest version of the song is in Playford¹⁷, there is no doubt that it belongs to the very early seventeenth century. It is haunting in its sadness and almost certainly a companion to the other two songs discussed above. All three have more than a suggestion in their figures of distressed and forsaken lovers and heroines of Beaumont and Fletcher's plays, and I think it possible that they may be some of those songs which are frequently mentioned throughout their plays as being sung off stage and on, but are not specified. Other settings by Johnson of songs which would seem to have no connection with the drama are not discussed here.

That the setting of the madman's song "O let us howle" from John Webster's 'The Dutchesse of Malfy', produced at the Blackfriars by the King's Men in 1613, was Robert Johnson's I conjectured on stylistic grounds.¹⁸ The manuscript version in the British Museum (A.29.481, f. 5b and 6) had been broken up and classified as two songs in the Hughes-Hughes 'Catalogue', II, 471. Since the article appeared Dr. Vincent Duckles ('Jacobean Theatre Songs', MUSIC & LETTERS, 1953, XXXIV, pp. 88-89) brought to my knowledge the existence of two of E. F. Rimbault's manuscripts in the New York Public Library (Dx. 4041, Dx. 4175), which both record the madman's song, Anne Twice's book, c.1620 (Dx. 4175), bearing a contemporary attribution to Robert Johnson as the composer. The three versions provide an illuminating survey of seventeenth-century vocal practice. I think there is little doubt that this setting belongs to the original production of Webster's play. The song is an intricate part of the text, and it and the masque of madmen, to which it belongs, are not a blur on an otherwise excellent play. There is good reason to believe that we are again dealing with the transference of the antimasque at court to the Blackfriars stage.

The histrionics of this madman's song are most marked. Cope-rario's 'Mad Tom of Bedlam' calls for sympathy for the afflicted and is altogether too harmonious to suggest real madness. The odd snatches of tunes which come to Ophelia in her madness certainly suggest more of the unbalancing of the mind. "O let us howle",

¹⁷ 'Select Musically Ayres', 1652, I, 3.

¹⁸ Cutts, John P., 'Two Jacobean Theatre Songs', MUSIC & LETTERS, 1952, XXXIII, 4, 333-34.

it seems to me, combines both aspects of madness: it is raucously and boisterously an imitation of madness, frightening in its discords and menacing in its sweep of the gamut, but it also calls for pathos, for sympathy for the afflicted (in this case not for the mad singer, but for the Duchess upon whom this madness is being inflicted with the intention of driving her insane) at the dying thought of swans, with its repetition of "weel sing like swans", where the melody is appealing and unadorned. Webster's use of the song is serious and very subtle.

Music for Cyril Tourneur's lost play 'The Nobleman' is extant in two manuscripts of the period, one of them being contemporary with the original production (1611-13). This latter manuscript (A.38539) contains a good many Robert Johnson items that are ascribed. The former (A.10444), although primarily concerned with masque music, does contain "other tunes". The music for 'The Nobleman' immediately precedes Robert Johnson's 'Satyres Masque', and its proximity to a Robert Johnson group in the manuscript, together with its affinity on stylistic grounds, makes it almost certainly his. The piece conforms to a regular dance pattern and its tonality (F minor) is consistent.

A faulty transcript of the version in A.10444 appeared in Allardyce Nicoll's 'The Works of Cyril Tourneur' (London, 1929) 257, 25. Professor Nicoll is cautious in attributing the music to Tourneur's play, and Lawrence is inclined to believe it belongs to a masque element in the play. Nicoll remarks that A.10444 "contains compositions for what are evidently plays", and he considers that the item headed 'The Nobleman' may have "nothing to do with Tourneur, but the fact that we know of no other drama of this name in the period, and that Tourneur's tragi-comedy was presented at court when assuredly special music would be required, lead one to suppose that there has been preserved here something at least of the incidental music introduced into the performance of 1612".

Now, apart from the significance of the earlier dating of A.10444 as a whole, and the existence of this particular piece alongside Robert Johnson's music for the Masque of 'Oberon' (1611-12), the lute version of the piece contained in A.38539 is dated c.1613-16, which makes it almost exactly contemporary with the production of the play. Moreover, within this manuscript occur 'The witches Daunce' and 'The faryis Daunce' which belong to Jonson's Masque of 'Queenes' (1609) and Masque of 'Oberon' respectively; it would seem therefore that the 'Catalogue'¹⁹ dating of the manuscript is too cautiously approximate.

¹⁹ 'Additions to the Department of MSS British Museum' 1911-15, p. 148.

I have transcribed the lute version and from its accuracy have been able to correct the version in A.10444, which is corrupt not only from omission of accidentals, but also in the valuation of notation between the treble and bass parts, which do not agree.

Robert Johnson's setting of the song "Dear do not your fair beauty wrong", which is read and not sung in the course of Thomas May's comedy 'The Old Couple', printed in 1655, is extant in a British Museum manuscript (A.29396, f. 22b, and in Dx. 4175, No. 41 [lute] and No. 51 [viol]). It is omitted from the Hughes-Hughes 'Catalogue' under the list of the contents of this manuscript, and this is no doubt due to the fact that another song higher in the folio has taken the pagination. The song bears Robert Johnson's ascription and is identical with the version John Stafford Smith printed in 'Musica Antiqua' (I, 53) "from a MS of James the Ist's time in the Editor's coll^a" as being by "Johnson".

'The Old Couple' was not printed during the author's lifetime. The fact that Robert Johnson composed music to a song that was well known and still too fresh in memory to be plagiarized points to the play's being written and produced earlier than 1633, in which year Robert Johnson died. F. G. Fleay²⁰ has made the only attempt to date the play, and his argument that a passage in 'The Old Couple' occurs in a diluted and modified form far less suitable to the occasion in 'The Heir', Thomas May's play which was definitely produced by the Revels Company in 1620, is quite convincing. Fleay conjectures c.1615 as the date of the original production. That Robert Johnson was busily writing for the theatre at that time strengthens this conjectural date. His setting must have contributed to the success of the song. Barnet and Euphues are both agreed that "the songs a good one" and that Dotterell's plagiarization of it is

Barnet	monstrous
	Never man stole with so little judgment.
Euphues	Of all the love-songs that were ever made
	He could not have chose out one more unfit,
	More palpably unfit, that must betray
	His most ridiculous theft. ²¹

I think it certain that in the original production of the play the song would be sung. Johnson's setting is pleasant. Granville Bantock states that the setting "has an infectious gaiety which is very attractive" ('One Hundred Songs of England' [Boston, 1914]).

²⁰ 'A Biographical Chronicle of the English Drama, 1559-1642' (London, 1891), II, 83-4.

²¹ Hazlitt, ed. Dodsley's 'Old Plays' (London, 1882), XII, 47-B.

Bantock published this song with a modern accompaniment from this manuscript, claiming that it "had not before been printed". The claim is strange in view of the fact that Edmondstoune Duncan had published it, with a modern accompaniment, five years earlier, under a slightly different title, 'Dear your fair beauty do not wrong'. Duncan quotes the source of his information as Smith's 'Musica Antiqua'. Bantock makes reference to Duncan's 'The Minstrelsy of England' and yet makes no mention of Duncan's edition of the song or of the footnote about the source of information. Neither of the modern publications of the song is as effective as the simple treble and bass version in the British Museum manuscript.

Robert Johnson's connection with Ben Jonson's plays is confined to a setting of perhaps the most delightful of all Jonson's lyrics, "Have you scene but a bright Lilly grow" from 'The Divell is an Asse', produced by the King's Men at the Blackfriars in 1616. The setting is extant in two British Museum manuscripts (A.15117, f. 17b; A.29481, f. 21), both of which can be dated fairly accurately, the former being contemporary with the play. There are differences in notation between the two versions, but these are slight. Both versions occur in manuscripts in which Robert Johnson is well represented. The attribution to Robert Johnson is conjecturally based partly on this fact, partly on stylistic grounds and partly on the fact that he, alone of the musicians at this time, is known to have worked continually for the King's Men productions. That the song was successful is shown by its inclusion in 'The Underwood', with two more stanzas in 'A Celebration of Charis in ten Lyrick Pieces', and by numerous imitations to which it has given rise. Sir John Suckling parodied it in his play 'The Sad One' (c.1641) and Cavendish, Duke of Newcastle, in 'The Varietie' (c.1640), plays both produced by the King's Men and both provided with incidental music by King's Musicians. James Shirley parodied it also in his poem 'Would you know wth soft'. An interesting version of Shirley's poem, earlier than that printed in the 1646 edition of his poems, shows how much closer to the original the parody was first conceived.²²

Vaughan Williams has composed a setting for the first stanza of the song "See the chariot at hand here of love" for 'Sir John in Love'. It is interesting to contrast the effect this modern setting strives for with the effect Johnson's setting was trying to create. Centuries divide their moods. Johnson's setting gives the best expression of the spirit in which the words were first written;

²² Cf. Cutts, John P. 'A Bodleian Song Book', MUSIC & LETTERS, 1953, XXXIV, pp. 192-212.

Vaughan Williams's is full of the feeling those beautiful words have inspired through the centuries of their popularity.

Johnson's settings of songs for the stage, when they are not essentially dramatic, as those for 'The Witch', 'The Chances', 'The Dutchesse of Malfy' and 'The Lover's Progress' are definitely "art-songs", as far removed from ballad snatches as they can be. Moreover the songs are integral parts of the texts of the plays and demand individual settings. They are by no means written to regular metric patterns for already existing tunes that fit those patterns. Too often this latter view has been incautiously advanced about the composition of play songs of this period in general, by those who would be the first to deny that the song and lyric was curtailed and stunted in its development by the rigid form of its metric tune. As has been shown, successful first settings of lyrics can influence to the extent of repeated imitations within that form, but this kind of movement would inevitably wear itself out. New forms and patterns were continually being created and experimented with in the continuous development in the lyric from Shakespeare to Herrick. This growth was helped along by musicians who admirably set the words, and gave them their best expression according to the mood of the time. It is to them that much of the widespread popularity of certain songs and lyrics must be largely attributed.

Johnson's contribution to this movement is considerable. It is possible to see a definite development in his approach to the lyric: it is always fresh and forthright, but the melody becomes more and more clearly defined, while the earlier emphasis on dance patterns and rhythms gives way gradually to subtle treatment of verbal rhythm, through which he achieves an expressive interpretation of words by unusual accentuation.

His work for the theatre, as assembled here, is considerable. It is reasonable to expect that as more manuscripts of the period are discovered and made available for study the number of his settings of songs for the theatre will be increased, either by the addition of hitherto unknown settings or by documentary evidence which will make it possible to ascribe settings as yet anonymous.

TWO UNPUBLISHED MENDELSSOHN CONCERTOS

BY ERIC WERNER

THE corpus of viable music by Mendelssohn has recently been enriched by three interesting works, all of them concertos: the "little" violin Concerto in D minor, of which an autograph copy of the first score is owned by Yehudi Menuhin, who introduced the work and later published it; and the recording of two unpublished Concertos for two pianos and orchestra through Vox Co. The autographs of these Concertos, together with all other autographs of Mendelssohn's important works, have been reposing in the Berlin State Library since 1877. The forty-four volumes, collected and bound together by the master himself, were entrusted by the Mendelssohn family to that library. By no means all the Mendelssohn manuscripts have been printed. A full catalogue of the unpublished works was given by Julius Rietz, the editor of Mendelssohn's works (which are not the Complete Works) in the Appendix to the 1863 edition of the composer's Letters. In this connection a few blunt words concerning Rietz's editorial policy are called for. Although he consulted very capable men, such as Moritz Hauptmann, Moscheles, David and others, his judgment of what to publish and what to omit, was extremely short-sighted. Some of the greatest of Mendelssohn's creations, especially for the church, were left in manuscript, whereas feeble experiments like the boyish Sextet, Op. 116, were printed.

The fact that the location of all Mendelssohn's autographs has been a matter of knowledge since 1877 has not prevented the circulation of various rumours, as fantastic in their content as they were indicative of the ignorance of those who originated them. Before me is a cutting from a great daily newspaper, wherein a music critic of reputation writes the following nonsense:

A treasure-trove of 44 volumes of Mendelssohn manuscripts was located . . . the Mendelssohn manuscripts had been hidden by the family from the Nazis who would have destroyed them. They have disappeared again, presumably stolen by one of the curators. . . .

This is, of course, a fantastic fable, of which not a word is true; our uncritical critic had only to look up one of the major musical reference works, such as Grove or Riemann, in order to inform himself properly.

With respect to the two Concertos, it is certainly fair to ask whether or not they merited publication at the time and, what is more, whether they do so now. It is, I think, easy to answer these questions. From the purely artistic point of view, which should be the determining one, only the second Concerto, in A \flat major, is masterly and even, here and there, great music. It is regrettable that Rietz did not commit it to print, for it represents a charming addition to the meagre concerto literature for two pianos. The first Concerto, in E major, is much weaker in invention, technique and originality. If published at all, its value would rest mainly on historical considerations, for it echoes faithfully the prevalent vogue of drawing-room virtuosity on the piano contemporaneous with the last years of Beethoven's life—and yet so remote from his orbit!

What, then, were the reasons which caused Rietz to reject both works? We can get but little help from his own remarks, since his correspondence has not been preserved. In the preface to the Catalogue of Mendelssohn's compositions¹, however, he wrote:

The immense number of the works the catalogue includes, bears testimony to the strict and conscientious manner, in which Mendelssohn acted with regard to himself, and how many pieces he laid aside, which, if only revised, might have caused great delight and enjoyment to the world. The list also testifies to the caution of his representatives, and to their desire to act in the same spirit as himself, by not publishing anything among his papers which might be unworthy of his name, or of his importance in the history of art.

Apart from these considerations, there is another which, though not frankly stated, probably served as an important criterion in the selection of the materials: the chances of frequent performance. This seems to be the reason why some of Mendelssohn's most ambitious compositions such as the 'Hora est' for quadruple chorus and other difficult choral works remained in manuscript. The same reasoning may have determined the rejection of the double concertos. In those days two-piano teams were much rarer than they are to-day. And, to be sure, the Mendelssohn double concertos demand virtuosity beyond the skill of amateurs. They were written for high-calibre professionals.

Mendelssohn himself was, at least in his mature years, extremely self-critical. He did not permit publication of many of his most popular works such as, for example, the "Italian" Symphony, the Quintet for strings, Op. 87, the 'Grant us thy Peace' ('Verleih uns Frieden') and others. Of the many compositions of his youth he

¹ 'Letters of Felix Mendelssohn-Bartholdy', English ed. (London and Philadelphia, 1864), p. 400 ff.

most loved the Octet, Op. 20, and the overture to 'A Midsummer Night's Dream', as Moscheles's diaries inform us. With good reason! Yet the Concerto in A \flat frequently inhabits the same world as the Octet, if it is not as perfect.

The concertos, together with the bulk of the other unpublished Mendelssohn manuscripts, lay in the vaults of the Berlin State Library, which at present is in the Russian zone. Until 1933 it was easy to study them; thereafter, under Hitler, it was not to be done without danger; to-day it is still rather difficult for non-Germans or for visitors from the West. In 1920 the German music publishers went through the bulk of Mendelssohn's manuscripts with the intention of publishing some composition or other that had not been included in Rietz's edition. They did not encounter anything they deemed worthy enough to stand comparison with the published works, however. Yet, we find the two concertos listed in Rietz's catalogue of the published and unpublished compositions. Moreover, they are referred to by Karl Zelter, Mendelssohn's teacher, in his correspondence with Goethe, by Carl Klingemann, the composer's intimate friend, by Moscheles in his diaries, by the 'Berliner Allgemeine Musikalische Zeitung', by the Leipzig 'Musik Zeitung' and, last but not least, by their composer himself. Most important and interesting are Zelter's remarks, the newspaper report from Stettin in the Berlin papers just mentioned and a letter of Mendelssohn's. They give us the date of the first private hearing, the date and the criticism of the first public performance of the A \flat Concerto and the composer's jesting remarks about what was probably the first public performance of the E major Concerto. Some of these documents will be quoted presently.

When in 1951-52 Orazio Frugoni, of the Eastman School of Music, Rochester, heard of the existence of these concertos in a conversation with George Mendelssohn, the president of Vox records production, he made every effort to obtain microfilms from the authorities of the State Library in Berlin. There ensued a heated correspondence amounting to a considerable dossier, which falls into the category of the often denied and more often deplored topic "music in politics". Part of the story is told on the jacket of the recorded A \flat Concerto, to which the reader must be referred. Eventually, after much bickering, Professor Frugoni obtained the desired microfilm, not without considerable effort and expense. Both concertos were subsequently recorded by the Vox company, with Frugoni and Taddei as soloists. Thanks to the kindness of Professor Frugoni I was permitted to make an extensive study of the scores of the two concertos.

Concerning the history of the two concertos, the first reference occurs in the correspondence between Goethe and Zelter. Under date of 26 December 1824 Zelter writes²:

My Felix will conduct his *latest* double Concerto to-day. The boy rests upon a root that indicates a healthy tree. By and by the original element comes to the fore, blending itself well with the spirit of the time (*Zeitgemasse*), out of which it peeps like a bird from the egg-shell.

His reference to Mendelssohn's *latest* double Concerto leaves no doubt that he alludes to the second, in A5. The latest date of the score is 12 November 1824. Like its predecessor, it was apparently written as a birthday present for his dearly beloved sister Fanny. The last movement of the first double Concerto is dated in the score as of 17 October 1823. Its first performance took place at the famous Mendelssohn *musicales*.

We do not hear of the concertos again until 27 February 1827, when the 'Berliner Allgemeine Musikalische Zeitung' published a full report of an important musical event at Stettin, which had taken place on 20 February.³

It must be admitted that this musical event was indeed of historical significance. At that concert Carl Loewe, then musical director at Stettin, performed the world's *première* of Mendelssohn's overture to 'A Midsummer's Night's Dream' and played one of the pianos in the first performance of the A5 double Concerto, with the composer at the other. In the second part of the concert Beethoven's ninth Symphony had its first performance in that part of Europe. Since that occasion produced the only extensive criticism of the Concerto, it may be quoted here. After a glowing description of the 'Midsummer Night's Dream' overture the anonymous reporter continues:

Afterwards Mendelssohn and Loewe played a double Concerto for two pianos, from Mendelssohn's pen, wherein the former especially displayed a brilliant technique and a most refined execution (*Vortrag*). . . . This Concerto, likewise, shows in the structure (*Anlage*) of its composition genius, taste, grace and especially the excellent training of the accomplished (*gebildeten*) composer. His good schooling never lets him neglect the rich and euphonious orchestral sound for extravagant pianist effects. Everywhere, just at the right moment, either the woodwinds sing their sentiments or the rich and lovely part-writing of the strings unfolds itself, and all the instruments are blended organically, down to the kettledrums. Moreover, the two *concertante* piano parts constitute two distinct characters, so that each soloist may unfold his own quality to the best advantage.

² 'Briefwechsel zwischen Goethe und Zelter', ed. Ludwig Geiger, Vol. II, p. 300.

³ D.A.M.Z., 1827, pp. 83 ff. & 95.

In the first movement both display alternative brilliance. These passages, however, are always logically called for and could under no circumstances be rendered by one solo magician, but they struggle and fight valiantly against and with each other. Yet during the *Andante* the two characters separate and display their respective individualities. Piano II (Mendelssohn) expresses rather feminine sentiments, coquettishly turning hither and thither. Piano I (Loewe) demonstrates manliness, its music marches on powerfully, sometimes lends itself to warm and noble supplication. Both unite at the end on that unison that reminds the listener of King Solomon's words: "Behold, how good and how pleasant it is for brethren to dwell together in unity" (Ps. 133: 1).

In the finale the second piano displays a restless and capricious frivolity, while the first excels in noble and sustained tunes, until they reach the united, brilliantly closing passages.⁴

In the same volume of the 'Berliner Allgemeine Musikalische Zeitung' (p. 95) another admirer greets Mendelssohn's appearance at Stettin with enthusiastic words:

Bravo, Felix! You have tackled a task which greatly challenged your self-confidence. You have magnificently solved your problem and, in doing so, splendidly vindicated your self-confidence . . .

Thereafter the lovely work is mentioned no more. Not so the earlier, weaker Concerto in E major. It is to be assumed that it was first performed at the Christmas *musical* of the Mendelssohns in 1823, but there is no definite evidence to that effect. Its world *première* took place after that of the later Concerto, namely in London on 13 July 1829. The soloists were Mendelssohn and his friend Ignaz Moscheles. At least six reports of that concert have come down to us: two of them given by Carl Klingemann, Mendelssohn's intimate friend; two by the composer in letters to his uncle Nathan Mendelssohn, and to his parents, respectively; one in an anonymous report in the 'Berliner Allgemeine Musikalische Zeitung'⁵, and the sixth in the diaries of Moscheles.⁶

The most objective of these notices is the anonymous one in the Berlin paper, wherein the reporter states that "The double Concerto was brilliantly played, being an agreeable work, and was well received by the Londoners, although it does not measure up to the beauty of the 'Midsummer Night's Dream' overture." Mendelssohn himself is rather buoyant about this performance. It took place in the Argyll Rooms and was given for the benefit of the Silesians who were badly afflicted during that year by a calamitous

⁴ P. Sutermeister is mistaken in attributing the double Concerto to Loewe (cf. 'Felix Mendelssohn-Bartholdy', Zürich, 1949, p. 59 ff.); the references all concern Mendelssohn's, not Loewe's, double Concerto, of the existence of which nothing is known.

⁵ B.A.M.Z., VI, 1829, p. 279 ff.

⁶ Moscheles's diaries (London, 1873; New York, 1875), p. 151.

series of natural catastrophes. Felix's letter on 16 July 1829 to his uncle Nathan gives a full account of the charity concert. He first approached Henriette Sontag, the celebrated diva who was then visiting London, but was refused to begin with. After much persuasion he secured her co-operation, however:

. . . in short, she resolved to undertake it. She alone, with her extensive connections, and in such favour with all classes, could venture to announce to the English a concert for the benefit of foreigners at a moment when the misery in London is so enormous, and when no one knows how to relieve it . . . But I persisted, the concert was announced, many of the nobility offered their patronage, all the great singers had to sing gratuitously *honoris causa*, many instrumental performers were under obligation to Sontag, many did it for my sake . . . and on a sudden the thing became *fashionable*. . . . When I passed the Argyll Rooms (also given gratuitously) an hour before the beginning of the concert . . . I only regretted that there was no larger concert-room in London, for about 100 people were refused. The receipts amounted to between 250 and 300 guineas, which have been transmitted to the Prussian ambassador. . . . Moscheles and I played a Concerto of mine for two pianos; my overture to 'A Midsummer Night's Dream' was also performed, &c. . . .

In his letter of 10 July he describes the rehearsals with Moscheles, how he made Moscheles write a cadenza, &c.:

It was great fun; no one has an idea how Moscheles and I coquetted together on the piano, how the one constantly imitated the other, and how sweet we were.

Too sweet, indeed, too much fun, too much coquetry, says posterity and is right in saying so. Though the A \flat Concerto could stand the juxtaposition with the 'Midsummer Night's Dream' overture, the E major Concerto could not. And thus it was that this Concerto too disappeared and has not been revived until quite recently, when Professor Frugoni recorded it.

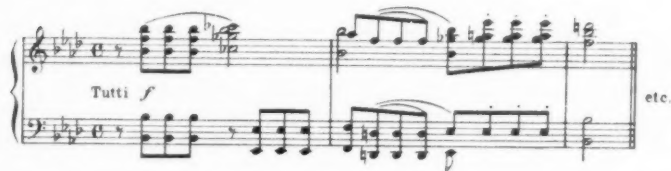
* * *

At the time these concertos were written Beethoven was still alive. Young Mendelssohn, his fervent and uncritical admirer (in contrast to his teacher Zelter), was unable to escape his magic spell. Yet Beethoven was not the only star to whom Felix looked up to for guidance. Apart from Mozart and Bach, whom he had been taught to consider as eternal suns, there were the planets and comets of the then prevalent musical fashion, who attracted the boy-composer's attention, foremost among them Hummel, Weber and Moscheles, all of whom he knew quite well personally. They, too, left their traces in the two concertos.

Mendelssohn's own spirit might have been impaired by so many outside influences. Indeed the danger of complete eclecticism was not overcome in the E major Concerto. A year later, however, he found his own way, in spite of all these conflicting elements, in the second Concerto. It is not very difficult to size up these influences in an analysis of the scores. Mozart and Bach are Felix's models for structure; Beethoven and Weber are reflected in his rhythms and melodies; for specifically pianistic devices he relies on Weber, Moscheles and Hummel.

The ritornello structure of the mature Mozart concerto is faithfully retained by Mendelssohn. Nowhere does the piano open a first movement, as it does in Beethoven's G major Concerto and in some of its imitations, not to mention Mozart's own early E \flat major Concerto, K.271. The contrast between the *tutti* and the *sol*i, framed by a great sonata form with an extensive orchestral preamble, is likewise upheld as a Mozartian legacy. The same holds good for the aria type with or without a second subject, which almost invariably constitutes the form of the slow movements, unless they are variations. It is only in the last movements that young Mendelssohn experiments: *fugati*, thematic combinations in double counterpoint, bold solo entries and so on. In the first of the two concertos they fail: he is unable to fill the framework adequately. In the second he succeeds admirably.

Thematically, Mendelssohn naïvely traces Bach's or Beethoven's contours, often without realizing their full potentialities. Thus he opens the first Concerto with a Bach fugal theme, but sets it out quite homophonically. Not till the very end of the movement does it dawn on him that the theme lends itself most naturally to polyphonic treatment. He then makes two or three rather feeble attempts in this direction, but does not carry them through. In the second Concerto the great rhythm of Beethoven's fifth Symphony is clearly heard, and later on even stressed:

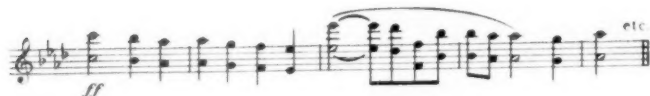


In the first the same master's Septet in E \flat casts its net around Felix, and he is caught. This theme, however, he not only copies but

manages to digest and to expand in his own way. Weber's style is reflected in the initial solo of the first Concerto:



and in many *tutti* passages of the second such as:



Also devices of his friends Hummel and Moscheles are occasionally copied.

In general the composer follows German patterns, with a single exception: the finale of the first Concerto, where he tries to introduce the elegant verve of the French rondo—and fails.

Outside influences apart, the two concertos have certain elements in common, which are clearly discernible. Yet they are fully individualized works, and their differences are at least as important as their similarities.

The first Concerto opens with a *tutti* supported by the two pianos, which Felix terms "*principali*", in an *Allegro vivace* (originally *Allegro moderato*; the last word is carefully erased). The mood of this movement may be described, however inadequately, as one of bright and elegant lyricism. Towards the end the contrapuntal possibilities of the first theme are tested, but not very extensively, in a brief *fugato*. The movement ends with a rather spectacular, joyous outburst of the *tutti* in the manner of Weber, without a cadenza: Mendelssohn had to cajole Moscheles into writing one for the London performance. Since the Berlin autograph shows no trace of it, the composer must have taken with him a clean copy of the original score. That copy may yet be found somewhere in England.

The slow movement (*Adagio non troppo*, 6–8, C major), is a lovely reflection of Mozart's aria-like movements with a *minore* section.

The pianos voice the first theme: and further elaborate upon it. The orchestration, tranquil and yet luminous, displays the amazing craftsmanship of the fourteen-year-old composer.

Ripe as this movement is, the finale (*Allegro*, 4-4, E major) is poor. It begins quite presumptuously with a rocket-like solo-entry of the first piano, followed by another idea, which Mendelssohn obviously considered the rondo subject. It continues without any development and is interrupted by the *tutti*, which play a noisy, operatic tune. Not much goes on after that, except a good many brilliant but rather empty piano passages. After too many repetitions the movement eventually fizzles out like a firework on a wet night. The space of the whole, instead of being filled with organic substance, is merely padded.

The A♭ Concerto is on a far higher level from the first note to the last. It shows a more elevated artistic ambition and is also of greater length. In it there are phrases in which the composer of fifteen attains the mastery which he maintains throughout so accomplished a work as the Octet, Op. 20. Yet the Octet was written only a year after the Concerto, so rapid was the young artist's development. The work opens with the strings and the two pianos announcing the first theme:



This is its later transformation:



It sets the mood as well as the pace of the whole movement and might be described as energetic, zestful and brilliant.

The slow movement (*Andante*, E major), shaped as an *air varié*, opens with a simple *Lied* theme in the strings:



It is expanded in woodwinds and horns and carried to B major, whence the pianos lead it back to its original key. After some considerable elegant drawing-room treatment, the orchestra turns to A minor and brings the movement to a very serene conclusion, *pp*.

The last movement, a true finale, is a stroke of genius. The *Allegro vivace* opens with an impetuous theme which anticipates the style of Chopin. It is played by the first piano:

The subsequent *tutti* reaffirms the energetic rondo subject, topping it off with a lyrical conclusion. The form is a rather complex combination of sonata-rondo, with parts of exposition and recapitulation treated in fugal style. This must be considered a rather bold experiment in musical form. After a restatement of the subject by the orchestra and the two pianos, there ensues a strict four-part fugue on a splinter-motif of the main theme. Here Mendelssohn tries another experiment: he inserts in the rapid course of the two-

piano fugue the second theme of the movement in the woodwinds, thereby reducing the pace of the fugue. After a full stop the pianos render the second theme homophonically, a truly Mendelssohnian lyric conception. After a highly dramatic and rather agitated development section and recapitulation the orchestra starts a *stretto* with a graceful new theme, whereupon the main theme is repeated by the pianos in alternation. The orchestra, in sheer Weberian jubilation, leads to the repetition of the main theme with and against the pianos, and thus the concerto concludes brilliantly. This last movement is unquestionably the best of the work. It shows how Mendelssohn had grown in stature during the two and a half months he spent in writing the Concerto.

* * *

The two-piano concertos perceptibly widen the perspective in which we are accustomed to view Mendelssohn's image. They show in sharp focus the scope of external influences upon the young composer, both the lasting traditions that remained with him throughout his life and were integrated in his personal style and the passing fads of his youth, which he quickly shed. Moreover, they give us new insight into the mental processes which determined his approach to such problems as continuity or experiments in form. Finally, they help us to distinguish between personal style and acquired but not essential mannerisms.

Zelter had transmitted to Mendelssohn what was left of the Bach tradition; he had also introduced the youth into the world of Handel, Mozart and other composers of the past. Zelter, however, was prejudiced against Beethoven, perhaps under the influence of Goethe. He also disliked Weber's work, especially the 'Freischütz'. Felix had to use his own judgment with regard to Beethoven, Weber, Hummel and the other composers. In their attitude towards the then almighty Spontini, director of the Berlin Opera, Mendelssohn and Zelter even took diametrically opposed views. Mendelssohn used sharp, occasionally caustic criticism in cases where his teacher showed open admiration.

In instances where Mendelssohn had to solve the problem of continuity, the concertos demonstrate the dominating influence of the "middle" Beethoven of the third and fourth piano Concertos and of the fifth Symphony. Beethoven's "atomizing" technique is instinctively imitated in the expositions, but less used in the development sections. While Mendelssohn does not avoid the typical

half-closes of the classical style, he uses them in a more refined way, whereby they lose some of their roughness, if also some of their force. As far as purely pianistic devices are concerned Mendelssohn "modernizes" Scarlatti and relies considerably upon the brilliant fashion evolved by Weber, Moscheles and Hummel.

In almost every book about Mendelssohn one may find statements referring to the ease with which he mastered all formal problems. Indeed, most of his printed works confirm this opinion. Yet the early concertos (including the "little" violin Concerto) are frequently rough at the edges. For the first movements Mendelssohn chooses themes that do not easily lend themselves to the treatment usually applied in sonata form. They are too lyrical, too much *Lied*, not open enough. He begins to be aware of this weakness when, in the second Concerto, he changes a theme to a form more suitable for expansion (see examples, p. 134). In the slow movements he either copies Mozartian patterns quite successfully, as in the first Concerto, or he imitates the fashionable French *air varié*, in which he fails to attain more than a pleasant musical *causerie*. It is in the finales that he shows definite progress. The first one, it is true, is still a failure, as we have seen. The formal structure never unfolds itself clearly, and the themes do not "carry" the movement. The finale of the second Concerto, however, is full of new formal ideas and experiments. Its contrapuntal texture—juxtaposed with the Chopinesque first theme—contains not a few lovely surprises. As a whole this movement stands in close proximity to the finale of the Octet, where a double fugue also contrasts with the other, homophonic theme.

Harmonically everything moves in the diatonic system, with the exception of a few Spohr-like chromaticisms without formative significance. The modulations, too, usually move up and down the circle of fifths; yet there are interesting deviations from this. Rhythmically Mendelssohn is considerably more variegated in these concertos than in most of his later works. The second Concerto especially is based on themes set in sharp, well-defined rhythms.

In contradistinction to these elements of Mendelssohn's early style, one may even in those early works discern certain formulas, of which the composer was fond then and for which he retained a predilection in his mature work. These mannerisms are clearly visible in the treatment of the piano, in certain harmonic progressions, such as the preference of the dominant of the dominant in almost every cadence, the use of a diminished-seventh chord in lyric passages, a certain type of luscious *appoggiatura*. Yet it can certainly be maintained that no composer, even the best, is altogether

free from these personal mannerisms. Some do and some do not weather the fluctuations of taste.

Neither the descriptions nor the brief discussion of stylistic elements in Mendelssohn's early works can do more than exhibit their external façades; but it is important to present these views in order to contravene the traditional opinion that Mendelssohn never really developed. In fact the Mendelssohn we encounter in these concertos, especially in the second, shows himself more vigorous and more robust than usual, though not yet as polished as in his later works.

The time is ripe when we should be able, without bias pro or contra Wagner, to re-evaluate Mendelssohn's work. We are now at a considerable remove from the strife and clamour of the defunct nineteenth century, somewhat sceptical of the neo-romantic and expressionist achievements of the first quarter of this century and more inclined towards a neo-classical attitude in music. Busoni was certainly right in emphasizing that Mendelssohn should be considered a legitimate disciple of Mozart and a link between the classical school and the twentieth century with its attempts to achieve a neo-classicist attitude. Seeing Mendelssohn in proper and detached perspective, we may yet learn a lesson in style and organic development from him.

WALTON'S 'TROILUS AND CRESSIDA'

BY DYNELEY HUSSEY

It is symptomatic of the state of opera in our time that Sir William Walton should have spent seven years upon the composition of his 'Troilus and Cressida'. Little more than a hundred years ago seven weeks would have been considered (by any composer excepting Meyerbeer and Wagner, who was a law unto himself) ample time for the completion of a serious opera even on the grand scale. Earlier Donizetti and Rossini were dashing off operas in the space of two or three weeks apiece, and Verdi in his first maturity finished the composition of 'La Traviata' within three months of the first performance of 'Il Trovatore'. As he developed, the tempo of Verdi's production slowed down until several years intervened between one opera and the next. This was due, not so much to the natural deceleration of old age, as to the greater complexity of his later style. Gone were the days when page after page of conventional accompaniment could be safely left to a copyist and when the repeat-signs could fill out a modicum of music to the required length. Every bar of 'Falstaff' had individually to be composed.

This growth of complexity in the music has been accompanied by a change in the attitude of the audience, and especially the English audience, towards new operas. Encouraged by the example of Wagner, for whom the music-drama became in the end a sacred rite, and of Richard Strauss (though he talked more sense upon the subject and in his last years even put that sense into explicit practice on the stage in 'Capriccio'), English opera-goers have come to expect that every opera shall be a Great Masterpiece. And when the opera is by an English composer, it is further handicapped by the fact that even now there is still no stable tradition of an English operatic style. The English opera is judged by the criteria of the foreign masterpieces of the past. This is, of course, a temporary handicap only, for if the new opera turns out to be in fact a masterpiece or a near-masterpiece, it will soon establish itself in its own right. But it is a handicap which still confronts a new English opera at the beginning of its career.

The wonder is that composers are not daunted, and the really hopeful sign in the last few years is the number of new English operas that have been composed. For it matters less that they may not all be successful (provided always that they do not bore or disgust the audience by downright incompetence and banality, thereby

affording ammunition to those who would damn English opera out of hand) than that they should be numerous. For out of the multitude may come the desired masterpieces born of experience.

The autumn and winter just passed have seen the production of no less than four new English operas of substantial character—Lemox Berkeley's 'Nelson', Britten's 'The Turn of the Screw', Walton's 'Troilus and Cressida' and Michael Tippett's 'The Midsummer Marriage'. Berkeley's and Walton's are "grand" operas, using all the resources of chorus and spectacle and relying mainly upon bold vocal melody to communicate emotion to the audience. Britten's is a psychological study of esoteric interest executed with an imaginative insight backed by his always astonishing technical resourcefulness, while Tippett's is a fantastic modern "morality" conceived on a spectacular plane.

Of these four operas, Walton's seems to me to have the best libretto, though Britten's is a close runner-up. But 'The Turn of the Screw', composed for the English Opera Group, is in a different category. 'Troilus and Cressida' is designed on a grand scale for a large theatre. The brush-strokes on the canvas must be correspondingly bolder and less infinitely subtle. This also implies simplicity of language in the text. And here, it seems to me, English opera composers are confronted with a special linguistic problem. I do not suggest that the English language is unsuitable for setting to music. (Who could, with the riches of English song from Dowland and Purcell to our own day confronting him?) But, in a dramatic context, English does seem to offer peculiar difficulties to a librettist, in that simplicity and directness all too readily become flatness and banality. Though one hesitates to dogmatize about foreign languages, it does seem easier in the Latin languages, especially Italian, to use the simplest expressions without provoking ridicule. On the other hand, if the English librettist, avoiding this pitfall, adopts a poetic verbiage, he is apt to become too flowery and too obscure for his meaning, which may be plain enough on paper, to be apprehended in the opera-house.

These difficulties Christopher Hassall has successfully surmounted. His language is nicely balanced between straightforward communication and poetic utterance, with legitimate excursions into lyricism at moments of emotional tension in the drama. Even where it seemed that he had lapsed into a too "high-flown" manner, as in the hexameters of Calkas's narration in the opening scene, the verbal material proved in performance to be exactly what the composer needed. Indeed, all through, there seems to have been a happy collaboration between poet and composer.

It will be appropriate to examine first the poet's contribution to the opera. He has gone back beyond Shakespeare's cynical tragic-comedy, which might have yielded in Thersites a wonderful character for Walton's music, to Shakespeare's chief source, Chaucer, and to other medieval versions of the story. But, with a true creative instinct, he has moulded the material in his own fashion in order to raise Cressida, the central figure in the opera, to the stature of a tragic heroine. Hassall's Cressida is not the rather shallow, wanton girl of Shakespeare's play. She is, to reduce it to plain, modern terms, a war-widow, devoting herself, with small satisfaction, to good works. Attracted by the ardent young Prince Troilus, she yet fears to yield, dreading worse disillusionment. Well may she fear, for she is surrounded in beleaguered Troy by falsehood and treachery. She is tricked by her well-meaning uncle Pandarus into accepting Troilus as her lover, and he, by a stroke of tragic irony, sets in motion the negotiations which result in her exchange for Antenor, captured by the Greeks. She is betrayed by her waiting-woman, Evadne, who burns Troilus's messages, and by her father, who bullies her into accepting Diomedes and, when Troilus is on the point of vanquishing his rival, stabs him in the back. Not a "heroic" figure, then, nor yet shallow or fickle, she wins our sympathy by her defencelessness in the midst of perfidy and weakness.

For Troilus is, as in Shakespeare, a weak character, a mouthpiece for lyrical utterance rather than a hero. Such he must be, to throw up by contrast the insensitive he-man, Diomedes. Yet this is also a weakness in the design, which is inherent in the story itself rather than a fault of the librettist's. Nevertheless, it poses a difficult problem to the composer who has to draw the character in his music.

Structurally the libretto is admirably designed. It provides a series of clear-cut situations of the right kind for presentation in music with opportunities for choral movements both on a large scale to provide contrast and to build up big climaxes, and on a small scale to provide picturesque detail, such as the charming song of Cressida's tiring-women in Act II, or to provide a romantic background to the scene, as in the watchmen's calls, now near now far, in Act III. And there is just the right number of main personages, well drawn and strikingly differentiated so that they are not mere stereotypes of tenor-hero, soprano-heroine, baritone-villain and so on, upon whom the composer could exercise his powers of character-drawing.

If the libretto has a fault, it is a common one in first operatic

essays. It tends to be slow off the mark. The first act seemed to me in need of tightening up¹, all through, each section of it going on just a little too long. This is where a more experienced composer of opera would have demanded more conciseness from his poet. Save for one small point, where Troilus has an otiose repetition with orchestral prelude and postlude of the words "I'll destroy them"—this, of course, being the composer's responsibility—the second act is admirably compact, wasting no time on inessentials, but moving swiftly to its central climax and then on to the catastrophe of its second scene. How absolutely right is the brevity of the little solo for Cressida in the dawn, which is interrupted by the menace of Diomede's drum before it can become a duet! One wishes, so lovely is the music here, that it would continue, that the drum would not break in. But all has been said that need be said, and it was a sure instinct that dictated no loitering at this point. The moral can be applied in Act I and, to a lesser degree in the last act, where a succession of solo monologues tends to hold up the movement until the entry of "sudden" Diomede. From that point the handling is masterly—a bold ascending curve up to the climax in the sextet with chorus, and after that the descent to the quiet ending, the resolution, at once still and sinister, of Cressida's fears in the peace of death.

The music has already begun to intrude upon our consideration of the libretto—inevitably, since in opera the two elements are inseparable, and the function of the music is paramount. No matter how good the libretto, it is by the quality of the music that the opera stands or falls.

Walton's music shows an astonishing grasp of operatic principles—astonishing, that is, for a first essay in the form. It is true that both 'Belshazzar's Feast' and the Symphony gave evidence of a command of dramatic effect and an ability to create a sense of great emotional tension. His subsequent compositions seemed to indicate a leaning towards the more lyrical and contemplative style which had already appeared in the viola Concerto. The opera represents a synthesis of the two aspects of Walton's genius, applied with a sure touch to the musical expression of character and dramatic situation.

It has been said, by way of criticism of 'Troilus', that there is nothing strikingly new or original in the music, and it is true that it uses idioms already familiar to us in previous compositions. Yet

¹ I understand that the composer has, in the light of performance, recognized this need himself, and is engaged upon a revision of his score to secure a greater tension and a swifter movement in the action.

it is surely enough for a composer to have created his own idiom; he should not be expected to invent a new one because he has taken to opera. Nor should a composer be accused of lack of originality because he has been wise enough to learn from the experience of the past. The proper test is the use to which he has put the procedures derived from his predecessors, in this instance Strauss and Wagner, and even Gluck and Verdi. Three hearings of the music suggested no echoes that could, by any stretch of language, be called imitation or plagiarism—unless it be the shocked cry of "Calkas", when Troilus, like Siegfried, falls to a stab in the back. There is a curious patch of oratorio style at one point in the love-duet in Act II—but that is another matter.

The *enfant terrible* of 'Façade' which has survived its *succès de scandale* to become a modern classic, has developed into a conservative, which is not the same thing as an "academic", composer. And it may be observed that even in 'Façade' there was already a sure command of the technique of matching words with music. His immediate success in the vocal writing of the opera is, therefore, not so surprising as it might otherwise seem in a composer with comparatively small practice in this branch of his art. What is remarkable in his achievement is his creation of a vocal style which, while remaining distinctively English, yet has the quality of Italian opera in that it gives the singers opportunity to expand their tone over broad and telling phrases. And he does not make the mistake of leaving the voices unsupported in the orchestra, so that rich and complex as his scoring often is, the singer almost always has some instrumental reinforcement to the vocal tone. Good examples are the bassoon which at once enriches the bass voice of Calkas in his narrative in Act I and gives it a sinister quality and the string harmonies which support the beautiful melody of Troilus's "Child of the wine-dark wave, mantled in beauty", round which a clarinet weaves its ornamental *floriture* without depriving the voice of its primacy.

The main burden of the music is, indeed, placed on the voice. This is, above all, a singers' opera, designed for big voices in a large theatre. The greater the voices, the finer its effect. There is a directness and simplicity of manner here which has not been heard in the theatre since the death of Puccini, though it is of Verdi's strong and vigorous passion rather than Puccini's more neurotic emotionalism that one is reminded.

With this Italianate directness of manner is coupled a symphonic use of themes. These themes are not arbitrary labels, but a means of musical characterization and of structural organization. Two

associated with Cressida are specially important. One outlines her very name; the other is associated with the scarf, the "sleeve" of Shakespeare's play, which is the token of her love. The one is a firmly outlined phrase, signifying perhaps Troilus's steadfast love, while the second wanders and wavers as, under stress of circumstance, Cressida's affections do. The 'Cressida' theme first appears when Antenor mentions her name, but its full statement, rising through a seventh and then falling through an octave, occurs when Troilus sees her enter from the temple of Athene. It is here preceded by the "scarf" theme.

The "Cressida" theme recurs frequently in various forms, *e.g.* in diminution as a repeated accompaniment figure for cor anglais and viola alternately in Cressida's air "Slowly it all comes back", later in the act. Its most striking recurrence is in the final scene, when Cressida overcomes her hesitation and turns from Diomedes to Troilus. Here it is introduced by a suggestion of the wavering theme, and then it soars firmly, though quietly, into the heights.

Troilus is a less definitely focussed character both in the libretto and the music, but Diomedes—the one resolute person in the opera, a man who knows what he wants and means to get it—is limned as a forceful personality. His entry is well prepared by ominous drum-taps breaking in upon the rapture of the lovers. Then he appears with a bold and brassy accompaniment.

This incident also gives an idea of the flexible style of the declamation, which is characteristic of Walton's setting of the text throughout the opera. The frequent changes of metre, which may at first bother the score-reader, are, in effect, neither wilful nor jerky. They flow naturally, conforming to the rhythm of the words. Moreover, despite his use of full orchestration and the frequent dissonances accompanying the voices, the melodic line is never obscured, and at all important points the singer is able to get his words over either between emphatic chords or with instrumental support as we have already remarked.

One of the best strokes, an indication of Walton's instinctive feeling for operatic composition, occurs soon after Diomedes's entry, when the blustering Greek discovers the hidden Cressida, whose beauty takes all the wind out of his sails. The orchestra falls silent, and Diomedes, "recoiling in awe", murmurs "Impregnable Troy! Were these your fabled riches?"—the last phrase being set to the "Cressida" theme.

Pandarus has been generally acclaimed as the most successful piece of characterization in the opera, even as he must, with his

comic idiosyncrasy, have been the easiest to realize. A lean and epicene figure, at once kindly and malicious, he is depicted in music for high tenor voice with rather angular phrases pointed with staccato and falsetto notes, and ornamented with florid melismata. Immensely pleased with himself until his self-satisfaction is punctured by the upsetting of his scheme, he yet shows some spirit in his defiance of Diomedes and in his going with Troilus into the Greek camp. His appearance in the last act has little dramatic reason beyond providing someone for Troilus to talk to; his presence is called for by the music which requires another tenor to balance the sextet.

This sextet is certainly the finest individual passage in the opera and has been acclaimed as masterly even by those critics who have not praised much else. Yet it is, in a sense, the least "original" music in the work, which merely shows that originality is not necessarily the first requisite in the opera-house, or indeed elsewhere. On a dual theme, announced by Diomedes and Troilus, the voices enter in turn and the movement is built up to a climax supported by the chorus with the soprano soaring up to high A, until Diomedes suddenly breaks the whole thing off by his violent gesture of spurning Cressida's scarf, the token of her love, under his foot. The whole procedure is in the tradition of the big ensembles of Verdi's maturity. Even the rhythmical *ostinato* chords, which accompany the opening pages, seem to derive from such things as the "Miserere" scene in 'Il Trovatore'. Yet it is by his command of such grand simplicities, by his ability to turn them to account in his own way, so that, while we recognize the procedure for what it is, we are not conscious of any suggestion of imitation, that Walton proves himself in this work a genuine operatic composer.

If his music is often based on the example of previous composers, Walton's handling of the orchestra as a component in the operatic scheme is both individual and masterly. It may be that he is inclined to make too frequent use (in the first act where he seems not to have got fully under weigh) of spiky little arabesques for xylophone or other conspicuous instruments, an effect familiar to us in 'Belshazzar's Feast', which seems here too much like a mannerism. But generally the orchestration is extraordinarily sensitive and beautiful, nowhere more so than in the opening scene of the last act, where the vibraphone colours with its tone, at once slightly tremulous and sinister, the nocturnal scene, while the voices of the watchmen call to one another from afar. No scene in opera—and with the scene its emotional mood—has been set with a surer hand or with such economy for a very long time, perhaps not since the third act of 'Aida' was composed.

SPEECH-SONG AND THE SINGER

BY FRANKLYN KELSEY

READERS of 'The Observer' may remember an article, published some months ago, written around a letter of my own, in which I had stated, *inter alia*, that Alban Berg's opera, 'Wozzeck', cannot be sung. The rejoinder was that 'Wozzeck' is not intended to be sung. While agreeing wholeheartedly with this view, I am bound to say that it does not help a singer much in his efforts to discover what Berg did want done with the voice in order to ensure the full realization of his intentions. Quite obviously 'Wozzeck' is not intended to be "sung" in the generally accepted sense of the term, but equally obviously the composer did not intend it to be merely spoken against an orchestral background. What then did he want? Speech-song? But what exactly is speech-song? No one seems to know with any degree of certainty; and in the long run this uncertainty seems to reflect the overwhelming probability that Berg himself was unable to "auralize" with his mental ear the effect that he was groping for. His conception of the vocal effect he wanted has remained undefined because it is essentially indefinable.

To obtain a resemblance to natural speech in song—a *quasi-parlando*—is not difficult for a singer who really understands his job; singers of the older school were adepts at the art. But this again does not seem to be what Berg wants, for in this kind of singing the intonation is dead accurate and the *legato* is maintained perfectly, so that the tune is firmly delineated; and so far as one can judge, it is precisely the "tune" element that Berg wants to throw overboard. What comes out of the singers' throats must in no way resemble a "tune", presumably because the composer considered that it is mainly the tune that distinguishes song from speech. What he seems to require is neither the normal speech-process nor the singing-process, but something which is neither one nor the other.

The perilous situation in which this places the singer—and about which Berg seems to have been quite ignorant—is due to the fact that the human voice, when employed for either singing or speech, is not one single instrument, as is commonly supposed, but two separate instruments—the tone-maker and the vowel-maker; and these two instruments, which embody two opposing instrumental principles, come into conflict with each other to an extent which increases progressively as the laryngeal pitch ascends. This is due to the fact that while the vocal cords are activated by a static compression of air (the breath-loss caused by their action being in the

nature of a pure exhaust), the vowel-cavity, on the other hand, is activated by a moving current of *air*—and the vocal cords progressively diminish the amplitude of the air-current flowing through the vowel-cavity as the notes ascend in the scale. To such an extent does the laryngeal “exhaust” condition the working of the vowel-cavity that certain vowel sounds—the English long *A*, for instance, as in the word “may”, and certain of the acute-accented French vowels—cannot be sounded at all *when the cords are in close approximation*. They have to be “faked” if they are not to sound hopelessly shallow and unmusical. Because we speak at a comparatively low pitch-level, and usually with a very loose approximation of the vocal cords, we always have enough breath flowing through the oral cavity to enable us to sound our vowels in accordance with the prevailing standards of educated speech. But if we try to do this at too high a pitch-level, the accurate pronunciation of the vowel really constitutes a demand upon the vocal cords for a more liberal breath-flow than they would naturally deliver at that pitch *when in close approximation*; and it is this demand for an unnaturally liberal breath-flow that imposes a strain upon the laryngeal muscles. To speak consistently at too high a pitch is most harmful to the larynx and throat, and eventually to the entire system, because the strain on the larynx and throat causes inflammations and catarrhs. That is why the very first treatment given by a vocal therapist is usually to lower the patient's normal speaking-pitch. The singer, who must perforce use his voice at what, in speech, would be a most unhealthy pitch-level, is able to avoid the harmful consequences of what he is doing because he reverses the normal *modus operandi* of his two instruments in a very ingenious manner. The facts are as follows.

As we have seen, a vowel is, in essence, the product of a current of air passed through a cavity of a certain shape—that is to say, a cavity which has a pitch-frequency proper to that vowel sound. It has been discovered that with certain vowels the oral cavity divides itself into two sections, so that there are two frequencies involved in forming the vowel. All this means, of course, that whenever we *voice* a vowel (as opposed to merely whispering it, when only one of our two instruments is operative) we thereby set in operation two distinct pitch-systems—that of the larynx and that of the vowel-cavity—which may be either in harmonic accord with each other or not. When the two pitch-systems are kept in close accord, the speaking-voice sounds pleasing and musical. If they are not so kept, we get a harsh and unpleasing sound, as might be expected, the degree of harshness depending largely upon the extent to which the two pitch-systems are out of tune with each other.

When we speak the larynx is "free" as regards pitching, and it then has a strong tendency to attune the laryngeal pitch to the pitch of the vowel-cavity, so that the pitch tends to rise on the vowels produced by a small cavity (*i.e.* when the tongue is high) and to fall on those produced by a larger cavity. Thus, if the reader, by way of experiment, speaks aloud the words "This is a dear sole", he will find that the pitch tends to rise momentarily for the vowel of "dear" and to drop for that of "sole". Nor is this merely a matter of dropping the end of the sentence from force of habit: if the sentence is changed to "I've a hole in my heel", it will be found that the laryngeal pitch "wants" to rise on the word "heel". The tuning-process involved is, in fact, very like that employed whenever we whistle: if you whistle a descending scale, you will find that you make the intervals by dropping the tongue at each note of the scale—in other words, by enlarging the oral cavity. Similarly, the larynx, in speech, delivers a pitch which is ultimately determined by the size of the vowel-cavity. This does not mean that we cannot inflect upward on a "low-pitch" vowel, of course; but it does mean that the low-pitch vowel will always be a shade lower in pitch than the higher pitched vowels that immediately precede and follow it. But, as has already been stated, this subordination of the larynx to the vowel-cavity becomes progressively more harmful to the delicate vocal organs in proportion as the general level of the speaking-pitch—the speech *tessitura*, to use a technical expression—is raised. The singer overcomes the dangers of what otherwise would be a most harmful *tessitura* by reversing the entire process, that is to say by continuously tuning the vowel-cavity to the laryngeal pitch. By this I mean that his pronunciation of each vowel is no longer determined by prevailing standards of educated speech, but is continuously modified as the notes ascend in the scale, so as to keep the oral cavity in harmonic accord with the pitch of the note he is singing. This "pitch-pronunciation" of vowels annuls the demand for an over-liberal breath-flow, because the shading of the vowel is always that which can be evoked by the natural and unforced breath-exhaust provided by the vocal cords when vibrating in close approximation at that particular pitch. Thus "ah" shades continuously towards "aw" as the notes ascend, while the deep vowels become progressively more shallow, "oo" shading towards "oh", and the long "oh" shading towards the short "o" of the word "odd"—and even, in the soprano head tones, towards "ah". A really competent Brünnhilde does not even try to sing "Ho-jo-to-ho-jo", but something much more like "Haw-yaw-taw-haw-YA". The high-pitched vowels shade deeper, the "ee"

sound becoming something resembling "er" on a head note.

Now whenever the voice is used at the high *tessitura* and with the degree of vocal energy required of the singer, this "pitch-pronunciation" of the vowel is absolutely essential to the health of the vocal organs, and it is a fundamental condition of its successful achievement that the singer must have a crystal-clear and instantaneous aural perception of what the pitch is. The slightest tinge of uncertainty regarding this crucial matter will infallibly throw the vocal organs out of healthy adjustment. In other words, he must be able to sing the tune mentally if he is to avoid physical abuse of the vocal organs. His mental ear must at all times be working ahead of the note he is actually singing. He must be able to "auralize" each phrase *as a phrase*, and not note by note. Composers of vocal music should never forget that the singer can exercise no direct conscious control over the vocal cords themselves, for the very good reason that no human being can feel the action of the cords; he can only feel and hear the results of their action. The tuning of the cords, their approximation, the resistance they offer to the breath—all these are governed through sensory and aural "pictures" of the results of cordal action made in advance by the conscious mind of the singer. These conscious sensory and aural "pictures" act as "commands" given by the conscious mind to the motor centres of the cerebral cortex. The motor centres, which lie deep below the level of consciousness, then pass the necessary orders along the appropriate nerve connections, and the appropriate muscles respond in such a way as to establish the sensory and aural sensations which the conscious mind has already commanded. But the essential thing is that the "pictures" pre-made by the conscious mind must be clear and unambiguous, above all as regards pitch. If they are merely "approximate" as to pitch, a condition of acute uncertainty is established in the motor centres, and this is straightway communicated to the delicate muscles of the larynx which, in a sense, no longer know exactly how they are required to act. This produces a state of maleficent laryngeal tension, of which the singer is as little aware as the victim of insomnia is of the unfelt nervous and muscular tensions that are keeping him awake. If we leave our pitch-faculty entirely free, as in speech, we are on safe ground provided that we maintain our speech *tessitura* at a healthily low level. But the moment we take away the pitch freedom of the larynx—and particularly when we raise the *tessitura*—then we must abandon all ideas of "approximate" pitching. Our aural preconception of the pitch must be unambiguous and confident. A public speaker, using the full energy of his voice, may decide to inflect upward or downward,

but he must never try for an exact pitch. The singer, on the other hand, is in acute danger the moment he forsakes accuracy of intonation in favour of "approximate" pitching. We can either be speakers or singers, but we cannot try to be something between the two without abusing our vocal organs.

There is an additional and even more cogent reason for this, and it is one that needs to be understood by every composer who writes for the voice. There are three requisites of singing, apart from accuracy of intonation, which do not obtain in speech and in fact determine the physiological difference between singing and speech: (a) the sustaining of the tone; (b) a much higher *tessitura* than in speech; (c) the necessity to govern the swelling and diminishing of the tone with complete accuracy. Let us see how they affect and modify the normal speech-process from the physiological point of view.

How do we "make" our voices in normal speech? Very few people could answer that question. We purpose to speak and the voice just "comes". In reality we make our voices by loading our lungs with an air-pressure; the vocal cords then respond by vibrating, and the voice appears. In normal speech we load the lungs subconsciously. This is something that nature taught us and that we began to practice when we emitted our first birth-cry. This subconscious loading of the lungs suffices us for normal conversation, since by using a voice of low energy at a comparatively low *tessitura* we are able to use a very light loading—far lighter than that needed to produce the much more energetic tones required of the singer. Furthermore, our subconscious loading always follows the line of syllabic accent, the loading being heavier on the strong syllables and lighter on the weak ones, the glottis responding to the heavier load by delivering a momentarily louder tone and a slightly raised pitch. This glottal response is a kind of automatic reflex, and it obviously constitutes a fatal bar to the achievement of the three requisites of singing already mentioned. We speak, in fact, in a kind of irregular, unmetrical, pitch-free *marcato*, applying the load of air-pressure intermittently, so that the action of the breath against the undersides of the vocal cords is something like that caused by a "water-hammer" in a pipe. These spasmodic "hammerings" of the breath on the accented syllables may be smoothed out to some extent by competent speakers, but they are always there, since without them there would be no verbal accent whatever, but just a meaningless singsong. It is, in fact, nothing but this spasmodic application of the breath-pressure that gives the effect of true speech. To achieve that effect the accentuation must be syllabic and not musical in character.

Now every engineer knows that whenever a force—e.g. a compressed gas or liquid—is applied to a mechanism spasmodically in a series of jerks, the wearing effect upon the mechanism is very much greater and more rapid than when the same force is applied smoothly and continuously. Such mechanisms have to be constructed of especially strong and heavy materials if they are to stand up to the strains to which they are subjected. The water-pipes in a house will quite easily stand a steady continuous pressure of some 40 lbs. per square inch, but a persistent water-hammer will strain them very badly and would ultimately burst them; and, in the final analysis, it is this intermittent and irregular hammering action of the breath against the undersides of the vocal cords which makes the speaking of a long, heavy part like King Lear much more exhausting to the larynx and throat than the singing of such parts as Tristan or Hans Sachs. And if, in addition to the strain that the actor of King Lear already has to put upon his vocal organs, he had to use the much higher *tessitura* of the opera singer, and also had to compete continuously with a modern orchestra of some sixty to eighty instruments, he would wreck his voice in a single performance. The human vocal organs are simply not robust enough to withstand such violent treatment.

Healthy singing, by which I mean singing which does not involve physical abuse of the vocal organs, would be a contradiction in terms were it not that the *legato*—the sustaining of an even and continuous stream of tone—happens to be the predominant mode of musical expression. The vocal organs will tolerate the occasional use of the *marcato*, but it is safe to say that were the *marcato* to predominate in music, as it does in speech, so that the singer had to use it for the greater part of his performance, as he now uses the *legato*, no voice would keep its health for long. A sustained and continuous stream of vocal tone is the product of an equally sustained and unremitting application of the breath-pressure: a *marcato* is the product of its intermittent application. And without the irregular, pitch-free *marcato* a true speech effect—a real *parlando*—is quite impossible. The real reason for the constant use of the singer's *appoggiatura* in the older type of recitative is that whenever the singer tries to put a firm *speech* accent upon an accented syllable, the reflex upward slur of the pitch must infallibly occur, so that the singer always tends to go slightly below the pitch aimed at and to slur upwards to the note, thus imparting a slovenly sort of dig to his enunciation of the word. This upward digging at the words, which is constantly heard to-day when the traditional *appoggiature* are omitted, was considered to be most objectionable by our musical

forebears, whose ears seem to have been much more acute than our own where singing was concerned. (I often think that much of the modern music we hear nowadays has the effect of gradually debauching our ears, so that we tolerate, and even accept gratefully, vocal sounds of a quality which would have horrified our ancestors.) The nearest a singer can ever get to a true *parlando* is really a kind of *quasi-parlando*—a *legato* which cheats the listener's ear because the moulding of each phrase is based upon its verbal rather than its musical significance. It involves the employment of a very elastic *rubato*—the constant robbing and paying back of tiny fractions of dots—but it remains a *legato* none the less, and is true singing.

Approximate pitching when singing *legato* will not of itself give the effect of true speech; it will merely sound like singing out of tune. There must also be that intermittent application of the breath-pressure which is the essential feature of true speech and, when used at the singer's *tessitura* and with his degree of vocal energy, can be guaranteed to destroy the voice in the shortest length of time. Whoever sings a part in such operas as 'Wozzeck' must inevitably try to "sing" it. He dare not use true speech technique, for if he did his voice would be exhausted before he got halfway through, while many of his higher notes would crack into splinters. And when he does try to sing it, true singing is made impossible for him because the tonal relationship of the notes to each other is so distant as to seem non-existent.

It is often said of a good deal of modern music that this tonal relationship is intended to be visual rather than aural. It can be said without hesitation that such music is utterly impossible to sing, because the singer's pitching process is purely an aural one. Unlike an instrumentalist, he cannot drill the notes into his system by interminable practice; he must perforce rely upon his trained aural perception of the tonal relationship between the notes, since he possesses no other means of comprehending it. He is the only executant of whom it can be said that moving from note to note does not involve any movement in space. The pianist's fingers move to the right in ascending and to the left in descending the scale; the violinist's and the woodwind player's towards and away from him; the cellist's and the windplayer's upward and downward. All these are movements in space which the respective players can memorize through long practice, so that the visual image of the note on the stave is enough to provoke the automatic reaction of the fingers. It is purely a matter of practice; difficult music requires longer practice than simple music in order to establish the "eye-finger" reaction, and a great deal longer still before the instrumentalist can

dispense with the visual element and rely entirely upon "finger memory". But of one thing I am very sure: if the tonal relationship of the notes to each other is so entirely visual as to provoke no instantaneous aural preconception of its existence by the trained ear of the musician, then even though the player may have drilled the notes into his fingers through superhuman toil, he cannot possibly *sing it mentally* as he plays it. And that means that the singer cannot sing it at all, for the aural perception is all he has.

It will probably be argued that many modern singers do, in fact, manage to sing this type of music. The answer is that what they do is not, and cannot be, true singing. It constitutes an abuse of the vocal organs, because the difficulties of the music compel the singers to concentrate their conscious technical attention upon the notes, instead of upon the simultaneous management of the breath and of the vowel. The word "note" has no real meaning for a singer; it is merely an ink spot on a page. The singer produces not a "note" but a vowel-sound, by means of a deliberate and very skilful management of the breath and of the organs of articulation. The pitch of that sound is the result of purely subconscious action: the singer "pre-hears" the pitch, and the vocal cords tune themselves to it by means concerning which the singer knows nothing at all. Furthermore, it is absolutely imperative that the pitching shall be done at the subconscious level, for the singer cannot bring it up to the level of conscious, deliberate action without conceiving it as a movement in space, which it is not. If the music is made so difficult that he can no longer pitch at the subconscious level, then he must perforce regard each note as being either "above" or "below" the note that preceded it, whereas in reality every note in his vocal compass, from top to bottom, is pitched in precisely the same place, at the glottis itself—that is, *below the voice that he himself hears*. Thus, for the true singer, the pitch is, in a sense, a mere by-product of his deliberate and skilful act of lung-loading, and never an "end-product" in itself. If he is forced to regard it as an end in itself—to pitch at the conscious instead of at the subconscious level—the result is inevitably a strained voice.

Few modern composers ever seem to recollect that in putting notes into the throats of singers they are writing for the most complex and—given the wrong set of conditions—most physically delicate of all instruments. Being inside the singer's body, it has to be governed wholly by his mind and not by a combination of mind and hands. At the same time there are certain processes which can be managed at the conscious level, while others have to be left to the subconscious because of the great complexity and delicacy of the physical activities

which they engender. In true singing the processes of lung-loading and of enunciation are managed at the conscious level: the other two—pitching and resonance—indirectly at the subconscious level. The lungs must be loaded, continuously and skilfully, at the conscious level, for several reasons, all of which are fundamental. First, it is the lung-loading that makes and supports the voice. Secondly, it is through this process that the singer governs the degree of approximation of the vocal cords themselves: the firmer the sense of lung tension, the closer the approximation; and it is the degree of approximation that ultimately determines the sonority of the voice. Thirdly, it is by means of the continuous and unbroken act of lung-loading that the singer is able to bind note to note and thus achieve that *legato* which is an absolute essential of healthy singing. Lastly, it is by varying the weight of the lung-load that the singer is able to control the *crescendo* and *diminuendo*. The vowel enunciation must be managed at the conscious level because of the necessity, already explained, to keep the vowel-cavity in harmonic accord with the frequency of the glottal note, and thus avoid that conflict between the vowel-maker and the tone-maker which not only produces a shallow and unsatisfying voice—and eventually a wobbly one—but which is also most harmful to the delicate laryngeal mechanism. To paraphrase a cogent aphorism of the elder Lamperti, whoever knows how to manage the breath and how to enunciate throughout the vocal compass knows all that a singer can ever know about singing. Whatever is calculated to distract the singer's attention from the deliberate and skilful management of these two basic activities will infallibly produce ineffective singing and physical abuse of the vocal organs.

If a composer is not actuated by a love for and at least a rudimentary understanding of the instrument for which he writes, it would be better that he did not write at all than that, through culpable ignorance, he should break voices. Despite what Beethoven is reputed to have said about fiddlers and their "wretched fiddles", it remains true that for the composer, as for the painter and the sculptor, the medium is the master of the way. A singer cannot have a new larynx fitted when the musical capacity of his own has been destroyed through physical abuse—although many participants in the last movement of the choral Symphony must often have wished that they could!

AN ESSAY BY JOHN MARSH

INTRODUCED BY C. L. CUDWORTH

JOHN MARSH (1752-1828) was a typical Georgian amateur (in the best sense of that now debased word) and a leading figure in the musical life of southern England in the late eighteenth and early nineteenth centuries, especially at Salisbury, Canterbury and Chichester. By profession a solicitor, he not only managed to acquire sufficient skill as a violinist to lead the subscription concert orchestras at every town he settled in, but as an organist he deputized for various cathedral organists of his acquaintance. He also had enough technical ability as a composer to pen a number of symphonies, overtures, concertos, voluntaries, anthems and services, most of which were fairly frequently performed in their day, and some of which even reached the dignity of print. His compositions, although not outstanding, have considerable charm; some of them would certainly be worth reviving, but it may be that we should remember him best as a writer on aesthetics and theory. His two most important contributions in this field are slender, but so full of good, sound common sense and interesting ideas that they are well worth the attention of the modern historian of music. They consist of the present 'Comparison', anonymously printed in the supplement to 'The Monthly Magazine', Vol. II, p. 981 (London, 1796) and the 'Hints to Young Composers', printed at Chichester and published in London (with engraved music examples) in 1800, in which he acknowledges his authorship of the earlier essay. The 'Hints to Young Composers' is one of the earliest treatises on modern orchestration, and it is intended to reprint it soon in the Galpin Society Journal, for it is of considerable interest to students of the history of instrumentation. The 'Comparison', which is reprinted here, is of greater general interest. In it Marsh divides music, as he knew it, into two styles, the "Ancient" (which we nowadays call "Baroque") and the "Modern" (which corresponds with our *galant* or rococo and classical styles). Marsh thus follows the general trend of thought of the later Georgian writers on music, whose common outlook is the key to the history of music in the late seventeenth and eighteenth centuries, particularly in the British Isles. What is especially interesting is the idea, still prevalent in Marsh's time, that the "Ancient" style became by no means moribund with the death of its greatest exponent, Handel, but that it was still valid as a medium of musical thought fifty years afterwards, and that composers ought to utilize it from time to time, not only as a

discipline, but as a relief from the flippancies of modernity. Such an attitude may seem strangely heretical to present-day orthodoxy, which believes that a composer must be up to date at all costs; but to the men of Marsh's generation, even of the stature of Haydn and Mozart, the idea of blending the ancient and the modern, the learned and the *galant*, had considerable attraction. Nor did they always find it necessary to apologize for writing in the ancient style, as Matthew Camidge did when he published his six fine concertos for solo organ.

Marsh grumbled that concerts were apt to be devoted solely to one style or the other and pleaded for mixed concerts at which both styles were represented. It is strange that a provincial should make such a plea, for in the provinces mixed concert programmes seem to have been the rule rather than the exception. Certainly this was the case at Oxford and Cambridge, where still-extant concert programmes show just that "blending and chequering of the ancient and modern styles in one performance" which Marsh regrets not encountering in London.

One interesting point strikes the reader as he peruses Marsh's writings on music: the belief in progress which was to dominate nineteenth-century thought, in musical as in other matters, was already strong enough to make it difficult for Marsh and his contemporaries truly to appreciate Baroque methods, particularly with regard to orchestration. To Marsh "Baroque" scoring was primitive and out-of-date, just as the harpsichord was an out-of-date forerunner of the pianoforte. It was this attitude which led to the hosts of "additional accompaniments" for Handel's oratorios, as well as to the swift disappearance of the harpsichord and ultimately of the continuo player himself, although the latter did not disappear quite so quickly from the musical scene as we moderns sometimes believe — was not Anton Bruckner still figuring his organ parts twenty years and more after the death of old John Marsh?

Here is the essay, with spelling and punctuation left exactly as it was in the original edition, reprinted by courtesy of the University Librarian from the copy in the University Library, Cambridge:

A COMPARISON
BETWEEN THE
ANCIENT AND MODERN STYLES OF MUSIC,
IN WHICH THE

MERITS AND DEMERITS OF EACH ARE RESPECTIVELY POINTED OUT.

Since the great revolution in instrumental music, it has been too much the custom in England for musical amateurs to be prejudiced in favor of one of the two styles, either the ancient or the modern, and to reprobate

the other. They do this as though the encouragement of both styles must necessarily interfere, or that the one could not possibly flourish, without the extinction of the other. By the new style or species of composition here alluded to, is meant that of the modern symphony, in which string and wind instruments are mixed together, and that of the Solo-Concerto, Concertante, &c. as opposed to the ancient style of Overtures on Lully's plan, and of full Concertos with *repieno* parts for string instruments exclusively. This revolution in music seems to have been chiefly occasioned by a more general knowledge of the powers and effects of wind instruments.

The partial attachment of amateurs to one style, has, perhaps, been too much countenanced by the managers of the principal subscription concerts in London, who always adhere entirely either to the ancient or the modern style, and do not admit of a mixture of both. On such conduct I cannot but remark, that if the managers of the Concert of Ancient Music wish to discountenance the *modern* style of composition, and to encourage the *ancient*, by suffering no piece of music to be performed that has not been composed within a limited number of years, they entirely frustrate their own design. What composer, however, attached to, or capable of writing in the ancient style (of which there are doubtless many in the metropolis) can have the least encouragement to do so, whilst his works must necessarily be rejected at both the above-mentioned concerts; at those of modern music, on account of its antique style, and at those of ancient music, because recently composed. Such music, however excellent, can, therefore, only be performed at the inferior concerts, or at benefits. In these the profiting parties always find it their interest to blend the two styles together, with a view to accommodate all tastes. They take especial care to present the votaries of each style, with a few pieces adapted to their several tastes, without regard to the other pieces, and, in consequence, produce, by this variety and contrast, much greater satisfaction to nine-tenths of the audience.

With regard to the votaries of the two styles, I have always observed that *elderly* people are generally the most attached to the ancient, and *young* people to the modern music. The reason for which, the *former* will, perhaps, assert to be obvious, and that people of experience and mature judgment will naturally prefer the good solid harmony of the ancient system, to the light and trifling music of the new.

Perhaps, however, there may be other reasons for this preference, at least, *equally* obvious. People who have been long accustomed or confined to a particular system (as elderly people must formerly have been) especially if they are performers, find the modern music more difficult in its execution from the mere *novelty* of the style, and the rapidity with which its Allegros and Prestos are required to be performed. Thorough Bass players, who have been chiefly used to the works of old Authors, object to the reiterated quavers on the same note, frequently introduced in the modern symphonies, it being more difficult to read them and to distinguish one bar from another. Tenor players also, who were barely qualified to amuse themselves with the performance of the works of Corelli, Geminiani, Handel, &c. in which that instrument has always the least to execute, find in modern music that it is frequently made of equal consequence with the other instruments, and requires, therefore, much the same degree of execution and attention.

Another difficulty to performers of moderate abilities, occurs in modern music, in the want of *Repieno* parts. Formerly if a good leading first and second violin, and principal bass could be procured, very indifferent players were competent to make up the rest of the Orchestra, the principal parts being generally played single, whilst the *Repienos* were doubled, or even trebled. In modern music, however, all the violins and basses are generally obliged to take principal parts. Amateurs, therefore, who have applied to music as a *secondary* amusement, and as such, have not spent the greater part of their leisure in the practice of it; nevertheless, find themselves at a loss, and are disconcerted in not being able to support their parts so well in modern pieces as they did in the ancient.

But though modern music, for these reasons, may not be so greatly enjoyed, yet surely it by no means follows that it is inferior either in its kind or quality, especially since the apparent difficulties of it are not found to be so great as to occasion any deficiency of good performers. Those who have principally applied themselves to modern music, find it, *in some respects*, easier to perform than the *repieno* parts of the old *Concertos*, wherein great accuracy is required in counting the rests, and keeping the time in *Adagios*, *Fugues*, &c.

Instead, however, of attempting to determine which of the two styles is the best, or the most rational, I shall subjoin a few thoughts on the merits and demerits of each.

The ANCIENT MUSIC, in all the Classic Authors, abounds with fine harmony, simple melody, and with good and natural modulation. The melody is, however, frequently not confined, as in modern music, to a single part, to which the others are mere accompaniments, but dispersed throughout all the parts. The second violin part is nearly as airy and of as much consequence as the first. The Bass sometimes (particularly in *Corelli*) is of as much or more consequence than either of the violins, consequently, although a first violin performer may find less air in the ancient than in modern music, yet the other performers will find more; and to an audience, who judge of the effect from the whole, there will, perhaps (in many pieces that may be selected) seem to be as much air in the ancient style as in the modern. The ancient composers were also, in general, very correct and accurate in their compositions, particularly with regard to the avoiding of consecutive fifths and eighths, and in attending to uniformity of metre, in every strain.

The demerits of the ancient music seem to proceed from the Author frequently being content with mere correctness of composition, and adhering closely to the subject, without regard to light and shade, or to what is understood by modern amateurs, under the general denomination of *effect*. Many entire movements (and sometimes whole pieces) of ancient composers, have not a single *piano* marked in them. There is also, from the same cause, sometimes a barrenness of air or melody. They appear to have frequently thought it sufficient that their works should possess good harmony and classical accuracy, and stand the test of theoretical examination. This, however, at best, is but negative praise. The same merits might exist without melody being much attended to, melody being, indeed, of a more arbitrary nature, cannot be subjected to those mechanical rules of criticism by which harmony is judged. On these accounts many ancient

pieces, in which all the rules of composition are more strictly observed, than in many modern pieces, prove dry and uninteresting, and totally devoid of taste and effect.

If in modern music harmony be not so much attended to, nor made so essential a requisite as in the ancient, yet melody is certainly more regarded, and rendered more distinct, from its being generally confined to the uppermost part in the composition. Though the air is frequently divided among the different parts as in the ancient style, and is not always engrossed by the first violin or leading part, still whichever part possesses the air, or *pro tempore* takes the lead, that part for the time is usually the upper one. This certainly renders the air the more predominant and intelligible than where it is inclosed, if I may so speak, between accompaniments.

Greater attention is also generally paid by modern composers to contrast and effect. These they produce, partly by the more general use of *Pianos* and *Fortes*, and the introduction of the *crescendo* and *diminuendo*, and partly by the introduction of a greater variety of instruments than were in common use among the ancients. Wind instruments, in particular, which are now in general use, were formerly never introduced, except in theatrical accompaniments. In respect to modulation, it seems, at the present period, to be quite as much, if not more attended to than it was formerly. Many new effects in modern music are almost solely produced by due attention to modulation. The fashionable composers, HAYDN and PLEYEL, by avoiding occasionally the regular and studied uniformity of modulation and style which has been generally adopted by most of their predecessors, have certainly attained far more originality and greater variety.

In *Chamber Music*, the moderns have likewise, by the introduction of quartetts, quintetts, &c. made considerable improvement. The ancients had chiefly confined themselves in this species of music, to trios for two violins and a bass. These, though compleat in themselves, have yet been greatly improved by the addition of a tenor. This latter instrument fills up the harmony without double stops, which have generally a bad effect, from the necessity of using open strings, and the difficulty of stopping them in time. It moreover gives an opportunity for one of the parts to rest occasionally for a few bars, by which means a much greater contrast can be attained, than with fewer instruments.

Modern music certainly also has its share of demerits. As too much attention is sometimes paid to harmony in the ancient music, to the neglect of melody and contrast, so in the modern too much attention is frequently paid to air and contrast, to the neglect of harmony, and sometimes of modulation. *Harmony and melody are essential to all good music, as well as modulation and contrast.* If the pieces be not very short, none of these essentials ought to be particularly regarded, to the exclusion of the others, except, however, in cases where, to vary the style, any of them may be made to *predominate* occasionally.

Another fault of modern composition is, that the strains are frequently *much too long and tedious*. On this account much music, in which no other fault can be found, is thrown away upon an audience, and which, if properly managed, might have given pleasure, and excited attention throughout. Though many ancient pieces may also be thought too long, yet their length is generally occasioned by the *number* of the strains of

which they consist. These succeeding each other in different measures and degrees of time, prevent the tediousness occasioned by a single strain or movement protracted to a great length. This fault, in the length of the strains in modern music, occurs the most frequently in solo concertos, in which the body of the composition may be considered as a mere vehicle for conveying *particular passages* that are intended to exhibit the execution and dexterity of the performer. In these solos, many pauses are introduced to give him an opportunity of shewing off in an *ad libitum* cadence, which (though generally unconnected with the subject of the piece) is frequently the only part attended to by the audience. These cadences are also constantly introduced by a very full noisy passage, seeming to announce to the audience what is to follow, and induce them to resume their attention to the music.

Among the demerits of modern music, may also be reckoned the too great extension of the compass of the violoncello, tenor and violin. The former of these is too frequently made to encroach on the scale of the tenor, which not possessing the capacity of extending its scale downwards, into that of the violoncello, is made to encroach in its turn on the scale of the violin, which latter instrument, having no superior, whose province it may encroach on, is at liberty to range to an unlimited height, or finds no other boundary than the bridge.—Were, however, *first-rate performers and professors only* to avail themselves of this extension of compass, and were even they to be more sparing in the practice of it, this objection would, perhaps, in some degree fall to the ground. In *their* hands it must be allowed, that novel and surprising, as well as pleasing effects, may be occasionally produced by the practice, but unfortunately almost every inferior performer and amateur aims at the same extent of compass, and unwisely neglects the natural scale and useful compass of the instrument.

Having mentioned CONTRAST as one of the principal requisites in a piece of music, it may here be observed, that *by blending or chequering the ancient and the modern styles in one performance*, the effect of each of them will be improved. A piece of ancient music, in which the harmony chiefly predominates, will certainly be heard with double pleasure by all lovers of harmony, immediately after a modern piece, in which the harmony is subordinate to the melody. In like manner, a good modern piece will seem to have a greater degree of brilliancy, and appear to greater advantage, after one in which classical accuracy is more attended to than general effect. By adhering therefore, as is so much the present practice, to one particular stile, to the total exclusion of the other, the very obvious advantages of CONTRAST are injudiciously abandoned.

I also cannot help thinking that modern amateurs are far more tenacious of the old style of writing than the composers themselves would have been, had the modern style been introduced in their days.

The modern style of composition was principally brought about, by the use of wind instruments, of which the ancients had not experienced the good effects, and were also probably prejudiced against them. The great Scarlatti declared to Hasse, on the latter desiring to introduce Quantz, the flute-player, to him, (as related by Dr. BURNEY, in his German Tour) that he *hated* wind instruments, as being *never in tune*. In this assertion he might probably at that period have been right, from the then imperfection of those instruments; but, as great improvements have

lately been made by means of additional keys, &c. the objection no longer holds good.

Amongst the first that introduced wind instruments in overtures, concertos, &c. were Handel and Martini¹, so far they were innovators; string instruments being chiefly used before their time. More modern composers have, however, much improved the mode of introducing them, which is no disparagement to Handel, &c. because it is quite as meritorious for one person successfully to introduce a new system, as it can be for others to improve upon it. Neither can it, I think, be doubted that had Handel and Martini lived and enjoyed their faculties a few years longer, but that they would themselves in some measure have altered their style, and conformed to that of the modern symphony.

The first composers of these symphonies observed, and with reason, that holding notes or passages in the cantabile style, were best calculated for wind instruments, to which they accordingly applied them, leaving difficult passages to be executed by string instruments. In the generality of Handel's overtures, the hautboy parts are mere duplicates of those of the violin, without regard to the compass of the instrument, or the difficulty of executing many passages on it. The solo passages in the overtures of Esther and Justin, were evidently at first composed as harpsichord passages.*

* The harpsichord and the organ appear, indeed, to have been the only instruments Handel perfectly understood, or, at least, excelled in the practice of; many of his fiddle passages lie very awkwardly for the hand, and difficult to be taken without frequent and unnatural shiftings. The French horns also in the fugue of the overture in Sampson, are made to execute the same kind of passages as the violins and tenor, though in the highest and most difficult key for the instrument.

It is said of Handel, that when he sat at the harpsichord in a modern symphony, (in the latter part of his life) he used to ridicule the reiterated quavers on the same note in the bass, for several bars together, saying, "Now D is trumps, now A is trumps," &c.—But however unmeaning this repetition of the same notes may appear in themselves, and independent of the variety of harmony that is usually made thereon by the other parts, it cannot possibly be more unmeaning than a long holding note for several bars, which frequently occurs in the ancient music. The fact is, that these reiterated quavers in the bass, and semiquavers in the violin parts, were introduced after wind instruments came into use, and merely for the sake of variety and additional brilliancy. Reiterated semiquavers in the fiddle parts are, therefore, generally accompanied with plain or holding notes in unison in the hautboy parts, and repeated quavers in the bass, by long or holding notes in unison in the horn or bassoon parts; by which means, a new effect is introduced, and the wind and string instruments are kept distinct from each other, while each plays in the style peculiar to itself. [J.M.]

The first inventor of the style of the modern symphony is said to be Richter, whose compositions being more scientific than those of the generality of his immediate successors, (the last strains of many of them being short fugues) are therefore more pleasing to *connoisseurs*. Music, however, is capable of being so constructed, as to give pleasure to people *in general*. Perhaps the proper test of excellence in this art should not be, that it affords pleasure to professors and connoisseurs only, but to the greatest number of *amateurs* indiscriminately taken. As we are therefore obliged to Richter for the *invention* of this style, so we are, perhaps, much obliged to others for the *improvement* of it. To Stamitz, the elder, we are indebted for the introduction of the *crescendo* and *diminuendo*, the effects of which are so wonderfully striking in modern music. The *forte*, *piano* and even *fortissimo* and *pianissimo*, had been long before in use, yet the regular,

¹ Probably Giuseppe Sammartini (San Martini) (c. 1693—c. 1750) "of London". C. L. C.

and almost imperceptible gradation from the one to the other, had not been discovered. That this invention² of Stamitz is universally allowed to be a great improvement, is evident from the fact of almost all his successors availing themselves of it in their compositions, and particularly in the Italian opera. It has also been introduced, and with very great effect, in the last movement but one of Handel's fifth grand concerto, where, immediately after a full close, the violins and bases set off *pianissimo*, and gradually increase to the extreme *fortissimo*. The improvement of this passage by these means is so striking and obvious, that there can be no doubt but Handel would himself have adopted it, had it occurred to him.

Some of the first musical composers that wrote in this new style in England, were Bach³ and Abel, most of whose compositions were so generally admired. Of these Authors, if the works of the former may be said to abound with fire, taste and brilliancy, those of the latter, no less abound with expression, with fine and pleasing (though sometimes abstruse) modulation, and with accuracy of composition. There is however in general so great an uniformity in the style and plan of their symphonies, and so great a sameness in them, that it has been said of them, particularly of Bach's (considering them as Opera Overtures, or theatrical pieces) that the first or principal movements seem to be calculated for the meridian of the pit, (where the Critics generally assemble) the middle strain for that of the boxes, (where people of a more refined taste usually sit) and the last strain for that of the galleries.

What has been said of the uniformity of the style of Bach and Abel, will perhaps equally apply to the works of most of their contemporaries. It seems therefore probable that on account of this sameness, the modern style (not having in general that body of harmony, and laboured contrivance to support it that the ancient music had) would have degenerated and considerably lost ground, had not the great Haydn appeared. The works of this illustrious composer in general abound with so much eccentricity, ingenious modulation and contrivance, that it is impossible to be prepared for what is to come next, though at the same time he manages to keep to the subject or theme, as strictly as any author either ancient or modern. Were the symphonies of HAYDN and his disciple PLEYEL to be published in score, as the works of Corelli and Handel are, perhaps quite as much ingenuity would be evinced, though in a style totally different. It would appear that the first ten or twelve bars, generally contained the ground work or foundation, upon which by means of ingenious modulation, inversion of harmony, and the addition of such passages as in the progress of the strain naturally arise, the whole of the remainder of the strain (or superstructure) is raised.—It is true that canons, fuges &c. very rarely occur in their works, but the reason is evident; for since the new effects produced by the modern style of music, they are not so much attended to as they were, when air was generally made subservient to figurative counterpoint. It is by no means to be supposed that Haydn, is incapable of succeeding in fuges &c. on the contrary many of his masses and choral compositions for the church, as well as some of his later setts of quartettos, contain as well contrived fuges, with single,

² Marsh was mistaken in believing that J. Stamitz "invented" the *crescendo* and *diminuendo*, but Stamitz certainly helped to popularize these effects. C.L.C.

³ John Christian Bach. C.L.C.

double and quadruple subjects, both plain and inverted, as are to be met with in the works of any other author.

It must however be confessed that since these two great masters have been in England, they have in their symphonies and concertantes written expressly for the concerts, at Hanover-Square, in a great measure departed from that simplicity which alone is capable of giving *general* pleasure. It is impossible for any ear to receive and clearly distinguish the effect of many parts together, unless assisted by the eye in looking over the score, at least not till after several hearings.* For though single airs, solos and

* Such also doubtless is the reason why the grand chorusses in Handel's oratorios are apt to please less at first than after a few hearings, and they constantly improve in their effects on repetition, as the ear then frequently discovers new beauties or excellencies that had before escaped it. It is therefore probable that the principal reason why the chorusses in the Messiah are so much more generally pleasing than those of his other oratorios arises from the *frequency* of its performance, in consequence of which its chorusses have become familiar to almost every audience. [J.M.]

music of few parts are apt to lose their effect and become insipid, from too frequent repetition, yet music of a complicated kind has quite the contrary effect, as is evinced by those who are much in the habit of attending oratorios, becoming after a time, tired of the airs, whilst they continued to enjoy the chorusses, even more and more.—As therefore the complexity of choral music is justified by the *number* of parts necessarily occasioned by a mixture of voices and instruments, which is not the case with mere instrumental music; it seems that a great excellence of the latter should consist in its preserving a due medium between the two extremes, namely in being neither so very simply and plainly, as to be likely soon to pall and grow insipid, nor yet so intricately and complicatedly as to require hearing a number of times before all its excellences can be discovered, or its full effects perceived.

It would therefore be well for the state of music in general, if subsequent composers would adhere at all times to *simplicity*, and not attempt to imitate those very elaborate and extravagant compositions, which were merely designed to exhibit the powers of a modern orchestra, and shew with what wonderful precision such intricate pieces can be performed by a band of all kinds of instruments, of which in their turn the principal of each have some obligato passages to perform.

Having thus considered the different styles of ancient and modern *instrumental* music, it remains for me to observe, that the foregoing remarks will equally apply to *vocal* music, which has also undergone the same kind of revolution, as the instrumental. There is full as much difference between a modern opera song (whether English or Italian) and a song of Handel, or of any of his early contemporaries, as between the ancient and modern styles of instrumental music. Each of them also has its peculiar merits and demerits, as if the ancients depended almost wholly upon the voice for the effect, leaving little for the accompaniments besides the bass and the introductory, intermediate and concluding symphonies; the moderns may be said frequently to fall into the opposite extreme, by making the instrumental frequently the principal part of the composition, and the voice part, little more than an accompaniment.

Long accompanied recitatives also are much in fashion at present; this is certainly a fine and expressive species of composition, if in a language that is intelligible to the audience, but if unintelligible, the whole effect of the composition will be lost. As therefore this kind of

recitative is almost entirely confined to Italian words, its complete effects must be likewise confined to a small part only of an English audience; many of the Italian *airs* however it must be confessed, from their beautiful melody or simplicity, or from the brilliancy of their accompaniments are well calculated to please, independent of the words (which, by the bye, are frequently trifling, insipid or ridiculous) and are therefore undoubtedly a great addition and improvement to the modern concerts. Here then our former question again forcibly recurs; *why should the vocal parts of a concert consist entirely of Italian, or entirely of English?* From their difference of style they might, with propriety, and effect, be contrasted to each other, as I have proved in the preceding remarks upon ancient and modern instrumental music.

Therefore in conclusion I shall observe, that were people in general, instead of bigottedly attaching themselves wholly, either to the ancient or the modern style of instrumental music, or either to the Italian or the English style of vocal music, to introduce and encourage each in its turn; and were the managers of all public subscription concerts to follow the examples of those who have benefits, and availing themselves of every different style of instrumental and vocal music, (arranging the pieces and airs so as to contrast them well to each other) the following good effects would arise.

First, the general complaint of the *length* of our concerts would in a great measure be done away, by the variety and contrast arising from the mixture of the two styles, and people in general would be infinitely more pleased than when they are confined to a particular style for the whole evening.

Secondly, the favorite or most pleasing pieces of each author would please much longer, or not become so soon hackneyed, as they necessarily must, where only one style is attended to.

And *Thirdly*, people who have been hitherto bigotted to one style, and consequently have avoided hearing the other, will have an opportunity of hearing some of the select pieces of that style against which they have been prejudiced, which from their contrast with the others (if not from their own intrinsic merit) will perhaps afford them greater pleasure than they expected.

SCHUBERT'S INCOME

By OTTO ERICH DEUTSCH

It never does to have too much credit. This refers, of course, not to Schubert's financial circumstances, but to one of his biographers and his usually well-documented statements. That biographer, who would like to sign this confession in the smallest possible type, has recently been compelled to check one figure in his list entitled "Schubert's Income" ('Schubert: a Documentary Biography', pp. 932-34), to satisfy himself that a reader's doubt about that figure had no foundation. It had none, but the self-righteous biographer, to his pained surprise, found out that more than a dozen other figures in that list were wrong, and have been wrong for twenty-eight and eight years respectively. The list was first published in the 'Zeitschrift für Musikwissenschaft', October 1926, pp. 61ff., and, in a revised version, in the above-named biography (in the United States of America called 'The Schubert Reader'). Nobody so far has noticed the mistake, and this might be a small consolation for the sinner who now makes his humble confession.

The reason for the mistake was that the unfortunate biographer, like most of his contemporaries, is used to the decimal system, the more so since he is of Continental origin. In Schubert's time there were two currencies in use in Austria, the so-called *Conventions-Münze* (Assimilated Currency) and, from 1811 onwards, the *Wiener Währung* (Viennese Currency). Their relation was: 250 fl. W.W. = 100 fl. C.M. In both currencies 1 florin (called *Gulden*) had only 60 *Kreuzer*, not 100. Therefore 1 fl. W.W. = $\frac{2}{5}$ fl. C.M. = 24 kr. C.M. and not 40 kr. as might be expected. Hence the mistake: if 1 fl. W.W. = 24 kr. C.M., then 100 fl. W.W. were reckoned to be 24 fl. C.M., when, in fact, their value was 40 fl. C.M. All the figures in the lists of 1926 and 1946, originally given in Viennese Currency, became wrong in the corresponding column of Assimilated Currency.

The best way of correcting the details and the sums of money seems to be to reprint the affected lines of the list, and its commentary, with the right figures, adding one new item referring to the part-song 'Gebet'.

<i>Year</i>	<i>Source</i>	<i>V.C. Fl.</i>	<i>A.C. Fl.</i>
1816.	'Prometheus' Cantata	100	40
1818-28.	15 contributions to almanacs and periodicals .	300	120
1821-22.	Opp. 1-7 and 10-12 (disposal on sale or return and settlement) [Cappi & Diabelli]	2,000	800
1822.	Composer's fee for the mixed-voice Quartet, xvii. 11 (Op. posth. 146)	50	20
1822.	Composer's fee for xvii. 3 (Op. posth. 157)	25	10
1823-26.	Opp. 20-30, 35, 40, 59, 69 (at 200 fl. V.C. each) [Sauer & Leidesdorf]	3,000	1,200
1823.	Op. 15 ('Wanderer' Fantasy)	50	20
1824.	Composer's fee for 'Gebet' (Op. 139 [a])	25	10
1826.	Opp. 53 and 54 [Matthias Artaria]	300	120
1826.	Composer's fee for the Melodrama 'Farewell to Earth' (xx. 603)	25	10
1827.	Share in the sale of the family house (mother's heirloom)	204	81
1827.	Composer's fee for the 'German Mass'	100	40
1828.	Proceeds of his concert (own compositions)	800	320
Total of all amounts, including the above			8,761

THE COMMENTARY:

The total amount was about £876, earned in the space of a dozen years—an average of about £72 per annum. In Austria this meant 730 fl. A.C. a year, or 61 fl. a month. . . .

. . . Schubert's furnished room near the Karl Church cost 25 fl. V.C., or 10 fl. A.C., a month, which was considered dear; on the other hand he generally lived rent free with friends. . . .

. . . About 1925 the value of 50 fl. A.C. would have been equivalent to £15 rather than £5; and Schubert's income, of those 8,761 florins would have been not £876, but more than £2,500. Even that seems to us little enough for him to make out of his work during his lifetime. There is but one consolation we may derive from the foregoing, partly speculative statement: Schubert never starved.

REVIEWS OF BOOKS

More Opera Nights. By Ernest Newman. pp. 708. (Putnam, London, 1954. 42s.)

In 'Opera Nights' Mr. Newman some years ago gave us analyses (not unflavoured by dissertation) of twenty-nine operas, rather more than half of them familiar repertory works. Now, having meanwhile worked through Wagner on the same principle, he fills in the gaps by taking seventeen of the world's most popular operas, of which all except Verdi's 'Otello' are in the current repertory of either Covent Garden or Sadler's Wells. His main aim throughout has been not to criticize but to make clear, with the aid of ample quotation, the course of events on the stage and in the orchestra.

Anyone who still supposes that it does not require an Ernest Newman to tell him what he can read in the score or the libretto should study his account of the first act of 'Tosca'. In nearly every chapter Mr. Newman unearths some detail or other that increases our understanding of the opera concerned. Most valuable of all perhaps are his investigations of the complex history of the librettos, which evoke many a perceptive remark on the nature of opera or the processes of artistic creation (for instance, the emphasis on a composer's not only finding the right subject but finding it at the right time). The characters of 'La Bohème' are traced back through Murger to their Paris originals of the 1840s, with the aid of the published reminiscences of the *ur*-Schaunard, one Alexandre Schanne, whose operatic counterpart depends from a misprint and who painted a picture of the *ur*-Musette. Similarly Mr. Newman pursues the Violetta of 'La Traviata' through 'La Dame aux camélias' to the real Marie Duplessis, another denizen of the Paris of the 1840s; and here he throws out the provocative suggestion that "modern music, with the instruments for psychological probing forged for it by Strauss in his Salome, his Elektra and his Don Quixote, would be much better equipped for the realization of a character so complex as that of Marie Duplessis than the Italian music of Verdi's day was". Technically, perhaps—provided a genius of Verdi's stature were at hand to wield the new "instruments"; but are we not in danger of attributing too much to expanding technique and too little to the operations of genius? Is it certain that, artistically as opposed to clinically, operatic psychology has advanced since Mozart—or dramatic psychology since Shakespeare?

Mr. Newman has a field-day with the Don Juan legend, which he hunts not only in Bertati, from whom Lorenzo da Ponte borrowed in 'Don Giovanni', but all the way back to its Spanish originals. On the 'Tosca' of Sardou and Puccini (and Giacosa and Illica and Ricordi and all) he does some detective research worthy of Scarpia's own police bureau, while Kind's 'Freischütz' involves him in a discussion of demonology, ballistics and the German romantic soul. His sketch of the life of Beaumarchais is of more than casual interest, since by putting so much of his own character into that of Figaro the dramatist grandisired two operatic masterpieces and sensibly augmented the stock of public pleasure.

It would not be quite true to suggest that Mr. Newman includes everything. He tells us where Rossini and Puccini made use of their own early works, but not where Bizet did so in 'Carmen'; nor, though he discusses the structure of both operas, does he draw dramaturgic conclusions from the fact that 'The Marriage of Figaro' appears to have more acts than finales and 'Don Giovanni' more finales than acts. In particular he is a little cursory with 'The Tales of Hoffmann', now to be seen at Covent Garden with the Venice act last and the recitative replaced by spoken dialogue. This is how Offenbach wrote the opera, but Mr. Newman does not say so; once or twice, indeed, he criticizes the composer for the deeds of subsequent arrangers.

Of these seventeen operas only four—'Salome', 'Fidelio', 'Der Freischütz' and 'The Magic Flute'—are German. The 'Salome' chapter is particularly rich in suggestion. Mr. Newman notes Strauss's comparative inability to portray emotionally normal characters; he also commends the composer's objection to the extravagant manner in which most singers play Salome, who (in Strauss's words) is "a chaste maiden, an oriental princess, [who] should be played with gestures of the simplest, most distinguished kind". This may have been what Strauss intended, but it is certainly not the character he drew in the music; and he gave the game away when he said that the grisly notes of the double-bass during the execution of Jochanaan represent the animal half-moans, half-sighs of the crazed Salome athirst for her prey. His imagination no doubt ran away with him and created a perverted sensualist, no less delinquent for being juvenile, because that was the way it worked best; and it may have been this preoccupation that caused him to bungle Narraboth's suicide, for which he is justly criticized by Mr. Newman.

German opera, of course, is Mr. Newman's home-ground, and the sporting instincts of the British reader will naturally enquire how he performs in his away fixtures—that is, the two French and eleven Italian operas that make up the rest of the book. He is most appreciative of 'Carmen' ("the most Mozartian opera since Mozart"), both musically and dramatically, though to give José the rank of brigadier may mislead the unwary reader—the French word means a corporal. One or two points might have been clarified by reference to the 1875 vocal score, which contains music not since reprinted. Mr. Newman lays an unerring though not too censorious finger on the dramatic weaknesses of 'La Bohème' (due to the fact that Puccini was always less concerned with dramatic balance than with winning sympathy for his heroine at any cost) and riddles the libretto of 'Tosca' with small shot. His treatment of Mozart's Italian operas will not be to the taste of all Mozartians. He is very severe on Da Ponte, not only in 'Don Giovanni'—where it is true the total ineffectiveness of the characters is caused by the need to prevent the drama taking its natural course and so abruptly terminating the opera halfway through the evening—but in 'The Marriage of Figaro' too. He is in favour of substituting Beaumarchais's original dialogue in the recitatives and considers that Da Ponte made such a "lamentable mess" of the last two acts that he finally dragged down Mozart as well: "Nowhere else in the operatic output of his maturity has Mozart been so consistently mediocre for so long a stretch as in the first half of the fourth act of 'The Marriage of Figaro'." Not even in 'La clemenza di Tito'? Mr. Newman is uneasy about the *buffo* element in 'Don Giovanni' and its

appeal to the "the chawbacon grin and the loud guffaw"; and he refuses to "waste any time debating whether 'Don Giovanni' is an *opera buffa* or not. We can afford to take the simple commonsense view that for comic purposes Mozart wrote comic music, and for serious purposes serious music, and leave it at that". But is it as simple as that? Did he not write both at one and the same time?

It is in the chapters on Verdi, however, that Mr. Newman occasionally concedes a goal. He is not unappreciative of Verdi's genius; still less does he mingle art with ethics, or indulge in fantasies about Wagner's influence on the later Verdi. But his view of certain operatic conventions, such as set arias and finales, and especially vocal coloratura, does seem to have been coloured by Wagner's preconceptions, which are now seen to hold good only for Wagner himself and to have led a good many of his successors into the wilderness. Mr. Newman is cool about the first finale even of 'Fidelio' ("the big ensemble that ends the act in the approved manner") and regrets that of 'Tosca', surely one of that opera's most effective scenes; but it is Verdi who catches it most, chiefly as a result of Mr. Newman's unwillingness to see in coloratura anything but a piece of tinsel or a bad joke. Of Leonora's "D'amor sull' ali roseo" in 'Il Trovatore' he says that "for modern ears the self-conscious coloratura with which the aria is larded takes some of the sincerity out of it"—a judgment reminiscent not so much of to-day as of Parry and the nineties. It is difficult to see in what respect the High Priest's "Nume, custode e vindice" in the second scene of 'Aida' "shows Verdi still fluctuating uncertainly at times between his older idiom and his new". And were the two so far apart as Mr. Newman more than once suggests? On pp. 647-48 he quotes, unharmonized, the very similar melodies of "Pensa che un popolo vinto" ('Aida', Act III) and "Non m'abbandonar, pietà" ('La forza del destino', Act II) with the remark that the line of the latter "becomes somewhat embarrassed in the fourth bar, while in the critical seventh it dives helplessly down on a broken wing". But can it seriously be maintained that the fourth and seventh bars of the former are in any respect superior? Is Mr. Newman perhaps unconsciously thinking of the rather richer harmony of the 'Aida' example, which is not required in the other context? Some such yearning for harmonic complexity may account for the strangest judgment in the whole book, the condemnation of the serenade to Desdemona in Act II of 'Otello' as "overlong and dramatically superfluous . . . a blot on the construction of the drama . . . a sad lapse on both Boito's part and Verdi's into operatic convention". Surely the placing of this innocent episode at this point in the action is a most moving stroke of dramatic contrast. It is the only glimpse we get of Desdemona's unclouded relations with the outside world.

The familiar Roman *gravitas* with which Mr. Newman unravels the allusiveness of a composer or the incompetence of a librettist is varied at intervals by an urbane chuckle, as when he reveals that a Vienna performance of 'Salome' in 1918 "had to be abandoned because of the opposition of an influential Austrian prelate who bore the perhaps not inapposite name of Archbishop Piffli", or that Musetta's waltz song in Act II of 'La Bohème' had previously been used to accompany the launching of an Italian battleship at Genoa, or that "there was once a Japanese heavyweight boxing champion with a knockout punch on whom

his countrymen bestowed the poetic name of Plum-Blossom Fist ". There is a strange fascination in the discovery that the original singer of Donna Anna survived the experience by more than eighty-one years, outliving not only Mozart's generation but the two following as well. Mr. Newman is fascinating even in his misprints: he gives us a new operatic property in "the realitites" (most aptly in connection with 'Il Trovatore'), and some imp has more than once changed the name of Puccini's librettist Giuseppe Giacosa into Giocosa. There are also a few mild eccentricities in the musical examples, which are not always as clearly printed as they might be.

W. D.

Jean Sibelius: a Master and his Work. By Nils-Erik Ringbom. Translated from the Swedish by G. I. C. de Courcy. pp. 196. (University of Oklahoma Press, Norman, 1954. \$3.75.)

While not providing us with anything fresh, this book, first published in Swedish in 1948, is a useful biographical study, with a brief analysis of the symphonies, the orchestral tone-poems and the string Quartet. For those who already possess Karl Ekman's 'Sibelius: his Life and Personality' a comparison between the two books is rewarding. Ekman's dates from 1935 and Ringbom's is mainly a condensed version of it, with the tit-bits omitted. He reprints personal reminiscences quoted by Ekman from interviews with Colonel von Konow, who described Sibelius's boyhood; with Adolf Paul and Karl Flodin, who knew Sibelius as a young music student; and later with Arvid Järnefelt, one of his brothers-in-law; also some of the conversations between Sibelius himself and Ekman.

The more personal and intimate comments on his own work, originally made in letters addressed by Sibelius to his friend Baron Axel Carpelan (the dedicatee of the second Symphony) are not reproduced. This correspondence continued from 1900 until Carpelan died in 1919, and when his family handed over the letters to Ekman, they were made public without first obtaining Sibelius's permission. A quotation from one of them, concerning the 'Humoresques' for violin and orchestra, inspired Ralph Wood, in an article on the miscellaneous orchestral pieces (Gerald Abraham Symposium) to remark rudely: "Sibelius wrote, in a letter, a sufficiently flimmery-flummery phrase about 'Life's sorrow and rays of sunshine'." On this subject Mrs. Ilves, Sibelius's third daughter, remarked to me: "Those letters were entirely private, as Father wrote them to cheer up his friend, who was very ill and depressed. As one does at such times, Father put down all sorts of things not intended to be taken so seriously. In any case, such a phrase as might be thought 'flimmery-flummery' nowadays would be used more naturally in 1917 when that letter was written".

Ringbom does quote one of the most remarkable of these extracts, regarding the simultaneous composition of the fifth and sixth Symphonies, but by the omission of many personal and intimate touches, decidedly not "flimmery-flummery" in the slightest degree, the general readability is reduced.

A selection from critical appraisal of the earliest works, when performed in Helsingfors, makes curious reading nowadays, such as a comment on 'En Saga', that it contains "no real main theme", in fact "not even a leading idea of any kind". The Lemminkäinen Legends

profoundly shocked Sibelius's friend Flodin, who had previously approved every single work performed.

When discussing the music itself, Ringbom states that the earliest chamber works are "now very difficult of access, if at all extant". This does not prevent him from quoting in music-type a delightful theme from the piano Quartet of 1891, which he copied out himself after finding the manuscript in a private house. This tantalizing excerpt comes from one of many works listed without indication of publication or otherwise. Ekman supplies full information on this point, and its omission here is regrettable.

The complete catalogue of compositions is stated on the jacket to have been "checked by the composer himself". However that may be, two errors in Ekman's list have been perpetuated. The 'Romance', Op. 24 No. 2, is in A, not in A flat. An error in all lists except that of the new Grove concerns Op. 65. Op. 65*a* is a partsong for mixed chorus *a cappella*, but Op. 65*a* and 65*b* are invariably given as *two* partsongs, labelling the second 'Bell-melody for Berghäll Church'. The bell-melody has no words and has only been harmonized by Sibelius as a piano piece. This tune is performed several times daily on the carillon of the imposing bell-tower that dominates one of the working-class districts of the Finnish capital.

The 'Hymn to Thais' (1900), which has been recorded by Aulikki Rautawaara, appears in detail for the first time in any list, and there are two items not hitherto known: a piano piece, 'Spagnuolo' (1913) is possibly unpublished, like the five 'Esquisses' of Op. 114, and it brings the total of piano pieces to 128; while a pregnant particle appears at the very end, where a footnote is appended to 'The Lonely Ski Trail' (1925), a recitation with piano, "Orchestrated by the composer in 1948". This is the only statement made publicly for many years to the effect that Sibelius is actually working, though his lively interest in performances of his own music, and untiring receptivity of that by other composers, continue unabated, as any privileged visitor realizes at once. Ringbom maintains a discreet silence about the problem of the eighth Symphony, and on this point I will again quote Mrs. Ilves: "People are really very tiresome to have worried Father so much over his eighth Symphony. After all, there are already seven, and is not that enough?"

Some oddities must be chronicled, such as a chapter-heading: 'Three Symphonies and a Suite Champêtre'. The works discussed in this chapter are the fifth, sixth and seventh Symphonies and, of all things, 'Tapiola'! Anything more unlike the 'Suite champêtre', Op. 98*b*, cannot be imagined, and there is no mention of that Suite anywhere in the text.

Although the translation generally flows easily, two Americanisms read strangely here: "overly", where we might use "really", "specially" or "particularly", as in "Sibelius was not overly impressed with Berlin". This adverb from an adverb appears several times, but a monstrous new verb only once: "Busoni, the friend of his youth, was also guesting in London at the time".

A superb portrait by the Canadian photographer Karsh, taken in 1950, forms the front of the jacket, but is unfortunately not reproduced in the body of the book. And I may add that my own outdoor photograph of Sibelius, taken at "Ainola" in 1947, has been pirated.

G. B.

Twentieth-Century Counterpoint: a Guide for Students. By Humphrey Searle. pp. 158. (Williams & Norgate, London, 1954. 25s.)

Musically speaking, we seem to be passing through a period of consolidation—a natural enough phenomenon after the many radical changes which the first three or four decades of the twentieth century have brought with them. Consolidation means, of course, no standstill, but it does mean that nothing intrinsically new is now being added to the already existing techniques evolved and fashioned by the great pioneers of our age—Bartók, Schoenberg, Stravinsky and Hindemith. The life-work of these four masters now clearly lies before us in all its diversified aims and achievements, and though he would be offering hostages to fortunes who tried to pronounce on what and how much of it is likely to survive in terms of *aesthetic* values, the moment has certainly arrived for a comprehensive survey to be made of its *technical* features. Such a survey will have its particular usefulness for the student who, no matter in which country, finds himself faced with the dilemma of being taught the traditional methods of composition at colleges while outside he hears music based on rather different technical and *aesthetic* premises. It is largely to bridge this gulf that Humphrey Searle, an experienced composer of advanced tendencies, has written the present book. Admittedly, he is chiefly concerned with one aspect only—counterpoint—yet this is so important an aspect of the music of our times that no apology is needed for treating it independently of the other disciplines. Moreover, the very nature of his subject inevitably leads the author to a consideration of harmonic problems and of tonality; and, indeed, the last chapter of his book, 'Conclusion—A New Hypothesis', is devoted to an outline of a new method of harmonic analysis which, according to him, can be applied to most styles of modern music.

The ground-plan of the book is simple yet comprehensive and logical. Searle opens with a brief account of the historical development of counterpoint, in which one is glad to find him laying stress on the evolutionary character of this development and on the link between the old and the new. Hence his advocacy for the teaching of classical counterpoint to precede the student's initiation into the modern rites. As Ellen Terry once remarked, one must first know where the circle lies before one may become eccentric. Searle then proceeds to a brief examination of the influence of chromaticism as shown in the works of such late romantics as Mahler, Strauss and Reger. This in turn is followed by five essential chapters, in which counterpoint is studied in excerpts from the music of Stravinsky, Milhaud, Bartók, Hindemith and Schoenberg, while the penultimate chapter briefly deals with what the author, none too accurately, calls 'Some Independents'—Busoni, van Dieren, Szymanowski, Janáček, Varèse and Valen.

It is the middle chapters that largely justify the book's subtitle, 'A Guide for the Student'. Searle's choice of those five composers, to the virtual exclusion of other musicians prominent on the contemporary scene, need not be defended, for it is they who may be said to represent the chief modern tendencies in their extreme and, hence, purest manifestations. This has the additional advantage that in studying their examples the student is likely to grasp essential points with greater clarity than he probably would from the music of the eclectics. It is for this reason that

we find Milhaud—who at one time made polytonality his favourite *tour-de-force*—in the company of masters with whom he could otherwise not be mentioned in the same breath. The didactic merit of these chapters lies in Searle's critical analysis of the salient contrapuntal features of each example, after which the student is advised to work out exercises *à la manière de* . . . Inevitably, the author's own leaning as a composer toward the Schoenbergian technique is reflected in his book in a certain bias in favour of twelve-note music, to which he allots the longest and most detailed chapter. Yet he is no hidebound doctrinaire and appears himself to welcome an approach to tonal elements. This is in marked contrast to some of our youngest dodecaphonists who would almost have us believe that a twelve-note work has its sole *raison d'être*, not in its aesthetic quality, but in the rigid application of the Schoenbergian rules—as though this kind of music were exclusively written as an *argumentum ad regulas dodecaphonicae*.

As intimated, in the final chapter Searle expounds his own method of harmonic analysis, which in essence is a synthesis of Hindemith's procedure of establishing the roots of chords and of Schoenberg's distinction between "strong" and "weak" intervals. Yet he makes no inordinate claim for the validity of his method, putting it forward as no more than a hypothesis the application of which must not be mechanical (as with Hindemith), but guided by experience and common sense. In short, Searle's is a book that for the sanity of its author's outlook and the soundness of his technical analyses commends itself, no less than to the student, to all those who take an intelligent interest in the music of our times.

There are, however, a few points that call for critical comment. Seeing the chiefly didactic purpose of the book, it may be suggested that a more systematic and somewhat more detailed treatment would have greatly benefited the student, *e.g.* an examination of the influence which a given medium has on the contrapuntal texture, and an illustration of the characteristic differences between vocal and instrumental writing. Similarly, the choice of the examples ought perhaps to have been made according to progressive difficulty, starting with passages in two-part counterpoint and leading up to more complex combinations. The chapter headed 'Hindemith and Diatonicized Chromaticism' has nothing in explanation of this term and the concept behind it. And is it correct to say, *tout court*, that the opening movement of Bartók's first string Quartet is a fugato, when its middle and largest section is in a free-improvisatory style, without the merest attempt at fugal writing?

M. C.

God save the Queen!: the History and Romance of the World's First National Anthem. By Percy A. Scholes. pp. 328. (Oxford University Press; Cumberlege, London, 1954. 30s.)

It is no slight upon Dr. Percy Scholes's remorseless application and ingenious scholarship to say that the most entertaining part of this book (manifestly designed to entertain as well as instruct) is to be found in its asides. The purely musical issue is pursued through conjecture and surmise, all marshalled with care and skill, and without bias, to the point at which a stop has to be called. And when Dr. Scholes stops, we may take it that there is no more to be said. "So where are we? The present

writer does not dare to pronounce but will permit himself very tentatively to suggest" (p. 101). Those whose sense of fitness will not let them rest until John Bull is proved, if not the composer then the chief source of the tune, must now be content with a verdict of not proven. The only contemporary copy of Bull's keyboard piece is lost; it had been made by Bull's pupil Messau and that in turn seen and copied by George Smart, the chief witness and as reliable a one as could be desired when it comes to taking a copy of a copy of a lost manuscript. Dr. Scholes does no more, for all his desire to do so—he being a John Bull enthusiast—than to suggest that Bull has "the best claim to have his name attached to the British National Anthem". Scholarship can go no farther.

If the tune is poor in history, the reverse is the case with the words. There indeed is richness, and the author, gathering bits and pieces of information from every known source and from some unexpected ones, produces a patchwork quilt, sewn together with patient craftsmanship. These scraps of information, collected by one who is manifestly an inveterate note-taker, do not perhaps add up to a great deal; but taken singly (the reader is advised to take them in small doses) they are interesting and often highly diverting. The chapter on 'New National Anthems' is one entertaining by-product of the author's enquiry, and even more so the chapter that deals with parodies which opens with the bewitching 'Catch for the Westminster Fish Market'. These things would never have come the way of the average reader, who should be grateful to Dr. Scholes accordingly.

There remains the question of the uses to which the National Anthem is put to-day. It would appear that it is being grossly cheapened; or so it seems to one who is forced to frequent concert-halls and suchlike places more than most and gets tired of its constant repetition, not merely at the beginning of an orchestra's concert season, where it may be in place, but time after time during the season for no apparent reason. Dr. Scholes does not offer an opinion on this, though he quotes W. S. Gilbert (p. 131), one of whose princely characters speaks of the "incessant hearing of the National Anthem" as among the heaviest of regal burdens. But Queen Victoria would not have been amused; she loved it, knavish tricks and all.

One elucidation, for the next edition, is hereby offered. The footnote (p. 68) about Purcell's Welcome Ode on the return of the Duke of York from Scotland, ending with the query "Where is it now?", is almost certainly answered by the 'History of Music in Sound', Vol. VI. The date is given there as 1682, a year later than the one in this book. If this is the Ode the author has in mind he is inexact in saying that Westrup's 'Purcell' does not mention it, for it appears on p. 177 of that work.

S. G.

Samuel Barber. By Nathan Broder. pp. 111. (Schirmer, New York; Chapell, London, 1954. 25s.)

Like several other books from America about her native composers, this is not as good as it ought to be. The biographical part is tastelessly sentimental and domestic in tone, full of trivial anecdotes and observations that are presumably meant to give Barber a "character". But no marked character emerges, nor is the attempt appropriate, since Barber's music has not yet established him (not internationally, at least) as a musical personality so striking that we are interested in the man behind it. The

same objection applies to the many photographs—eighteen of them—mostly domestic and of slight or no general interest. Such details may be interesting, even revealing, about the very great, but are otherwise appropriate only to the family memoirs of the mediocre or unsuccessful. Barber is neither very great nor mediocre, and it is a pity to make him seem the latter—for only the music can establish him as the former.

The study of the music, part of which is an elaboration of an essay that appeared in 'The Musical Quarterly' (July 1948), is better, but here, too, there is a slightly parochial note, in the discussion of certain not very remarkable features of Barber's style and its development as though they were phenomena peculiar to him, and the author were not aware (which is hardly possible) of the existence of identical or similar features in the music of innumerable composers, European and American, of Barber's generation. For this reason the attempted summary of the composer's style, although accurate, is not very revealing or persuasive. The descriptions of the individual works, with a generous allowance of music-type quotations, are more perceptive and as usefully informative as formal analyses can be (though with an occasional splash of purple in the writing that does not improve them). The total impression of the book is rather that of an inflated and insensitive blurb, more worthy of the publisher's advertising than editorial department.

C. M.

The Rhythmical Patterns in Gagaku and Bugaku. By Eta Harich-Schneider. pp. ix + 109. (Leiden, 1954. 36 guilders.)

The work of E. Harich-Schneider in making accessible to western readers knowledge of the repertory and surviving practice of the Imperial Orchestra of the Japanese Court is outstanding among western studies of Japanese music of this generation, and in the history of studies of *gagaku* (court music) in particular is second in importance only to the work of Mueller.¹ Like her distinguished predecessor in this field, Mme. Harich-Schneider has occupied a position in the Imperial Household; unlike her predecessor she is a musician by profession.

It is a great privilege for a westerner to enjoy such facilities as she has enjoyed: the confidence of the palace musicians, and access to their unique manuscripts and exquisite instruments. No one would begrudge her the pride and satisfaction she reveals at having enjoyed that privilege; but it is permissible to question her right to dismiss almost all previous western writers on Japanese music with the exception of Mueller.

The field of far-eastern studies is littered with unscholarly work, executed with more enthusiasm than discipline. Without such vanguard studies, however, there would have been no scholarly baggage-trains; and it ill becomes any of us to cast stones at a previous generation. Nor does any scholar escape the danger of becoming an amateur when he steps outside the immediate sphere of professional competence. Mme. Harich-Schneider may be a professional musician with a good knowledge of the Japanese vernacular, and yet be an amateur when it comes to translating old Sino-Japanese texts. Her methods of presentation sometimes suggest

¹L. Mueller, 'Einige Notizen über die japanische Musik' ('Mitteilungen der, deutschen Gesellschaft für Natur und Völkerkunde Ostasiens in Tokio', Tokyo 1874), pp. 13-20, I. 8 (1875), pp. 41-48, I. 9 (1876), pp. 19-35.

the amateur: of her publications on Japanese music² three are more repetitious, one of another, than is customary in the scientific world, where publication in one journal usually precludes publication of much the same material elsewhere. Nor would anyone reading her papers realize how much of this ground had been covered by Mueller with remarkable accuracy and concision. Only the inaccessibility of Mueller's papers—few complete sets of the 'Mitteilungen der deutschen Gesellschaft für Natur- und Völkerkunde Ostasiens in Tokio' survive—justifies such repetition.

The immediate provocation of this criticism of Mme. Harich-Schneider's methods is the section headed 'Bibliographical Notes' in her latest and most substantial publication, 'The Rhythmical Patterns in Gagaku and Bugaku'. The notes begin with a gratuitous slap at the 'Bibliography of Asiatic Musics' in 'Notes' for not doing what it did not set out to do. There follows a list of modern Japanese works on *gagaku* and/or Japanese music which includes only four items and gives no indication that it is incomplete. In the final section, 'Research by Western Scholars', Leroux (who transcribed a piece of *saibara*) is omitted altogether; Dr. Eckardt is described as "a Japanologist with a philological approach to *gagaku*"; while the authoress describes one of her own papers as "the first attempt by a western musicologist to analyse. . .". Sir Francis Piggott is included in the bibliography with some hesitation, because his works are not "first-hand research". To continue the quotation:

However, because of their great celebrity, they cannot possibly be left unmentioned. 'The Music and Musical Instruments of Japan' especially, written with urbanity and charm, offers rich material and beautiful illustrations. Sir Francis Piggott emphasizes in the foreword that he is an amateur and collector of beautiful things; that he does not wish to be regarded as a Japanologist or musician. It is admirable in the circumstances that the errors in the work are so few. Nevertheless his statement must be confirmed. A clear classification of the various musical styles and scientific descriptions of the musical instruments is not given.

It may be true that Sir Francis misinterpreted *gagaku* rhythms in his account of 'The Music of the Japanese', but 'The Music and Musical Instruments of Japan' (1893, 1909) is as much first-hand as anything published by Mme. Harich-Schneider. His book is dedicated to his Japanese teacher, as is Mme. Harich-Schneider's to hers. His descriptions of instruments are no less "scientific" than hers; they belong to a different age and fashion. He does not offer us "the *shōko* on its dainty wooden stand"; while Mme. Harich-Schneider favours the tautological "double-reed oboe". By all means let it be stated that Sir Francis was not primarily concerned with *gagaku* but with *zokugaku* (non-courtly music); but it is an impertinence to damn his work with faint praise. His preliminary analysis of the structure of *koto* solo-forms, for example, remains unique; it preceded Hornbostel's analysis of the Chinese tune,

² E. Harich-Schneider, 'Japanische Impressionen, I' ('Musica', Cassel, 1949), No. 3, pp. 85-90. 'Japanische Impressionen, II' (*Ibid.*), No. 4, pp. 129-36. 'Japanische Impressionen, III' (*Ibid.*), No. 6, pp. 205-9. 'A Survey of the Remains of Japanese Court Music' ('Ethnos', xvi, Stockholm, 1951), pp. 105-24. 'Koromogae, one of the Saibara of Japanese Court Music' ('Monumenta Nipponica', viii 1/2, Tokyo, 1952), pp. 398-406. 'The Present Condition of Japanese Court Music' ('The Musical Quarterly', xxxix, New York, 1953), pp. 49-74.

³ F. T. Piggott, 'The Music of the Japanese' ('Transactions of the Asiatic Society of Japan' Tokyo, 1891), pp. 271-367.

'Ch'ao T'ien Tzū' by almost thirty years and introduced the western world to an entirely unfamiliar style of instrumental composition.

The publication of the present book on *gagaku* rhythms is a worthy undertaking on the part of the editors of the series 'Ethno-Musicologica' (of which this forms Vol. III) and of the publishers, Messrs. E. J. Brill, but there was surely no need for it to be quite so costly an event for the reader. Part of the expense has come from the reproduction in black and red of four full-page plates of Mme. Harich-Schneider's own copy of pages from the percussion part-books in the palace collection. If one cannot write a good brush-hand, it is advisable to get a Japanese colleague to make a fair copy. Failure to do so implies either embarrassing insensitivity to good brush-writing or equally embarrassing absence of self-criticism. But even if exquisitely written, there is no justification for reproducing more than one such page in facsimile. Nor is it easy to justify the printing in the text of artificially assembled "full scores", combining three percussion parts (again written by the authoress in characters), once the method of scoring and the relation between this and performance has been made clear.

The bulk of the book is a transcription and translation of three unpublished manuscript percussion part-books, dated 1887, preserved in the Imperial Palace. In addition to transcriptions of the Japanese rhythmic notation into western notation, the Japanese text of the titles, and of the short instructions to players, is given in romanized transliteration, to which an English translation is added. Numerous errors indicate that the authoress was far from qualified to tackle this task without outside help; it should have been easy for her to obtain the advice of a Japanese or western scholar to ensure the accuracy of her transliterations and translations. As it stands, this part of the book is so unreliable as to be of doubtful value. It is to be regretted that neither the publishers nor the editors seem to have taken the precaution of checking whether the linguistic section of the book needed revision.

It is clear from Plates II, IV and V that the texts of the brief instructions are written in Sino-Japanese. Texts in this style inevitably contain passages which are incomprehensible from a romanized transliteration only; since the present texts are not available in the west in their original form, they should have been presented in such a way as to be fully intelligible, with the Chinese characters inserted where they could not be understood from the context. Without the characters many passages are insolubly obscure. What, for instance, is "bongen" on pp. 15 and 16, "tsugau" on p. 81 and "hō" of "hō suru" on p. 15? The insertion of essential Chinese characters could have been effected without extra printing cost if Chinese characters had not been inserted unnecessarily elsewhere, as for Meiji (p. 7), or repetitiously, as when the characters for Sōgōkō are given no less than three times in five lines on p. 84.

The uncertainty surrounding the transliterated text is much increased by two other factors. First, the romanization is erratic, especially in the case of long marks over vowels: "tōgaku" is repeatedly printed as "togaku"; the word for a flute appears as "fuye" on p. 3 and as "fue" on p. 14 and elsewhere; "Karyōbin" (p. 56) emerges as "Kariōbin" on p. 14 (note 6). Secondly, there are many downright errors due to inadequate knowledge of Japanese: in the set phrase "kore wo mochiu", "mochiu" is transcribed correctly only twice (on p. 17,

the first two occurrences); the colloquial form "mochiiru" is offered on p. 18, and for the sixty-two remaining passages an impossible "mochiuu" is provided. Perhaps the most extraordinary lapse is "ryakushi beshi" (p. 17) where "ryakushite" seems to be called for.

The English translations, though they sometimes serve to solve ambiguities or errors in the transliteration, are often loose paraphrases or mere guesses. Thus, whereas "ku no chōtan ni shitagai fu no naka wo ryakushite kore wo mochiu" is (wrongly) translated on p. 99 as "... , depending upon the length of the piece. Watch the occasional abbreviations", the identical words (identical save for the mistransliteration already mentioned) are rendered, equally wrongly, on p. 18, as "in the sections, adapt the beats to the length and to the eventual [!] abbreviations".

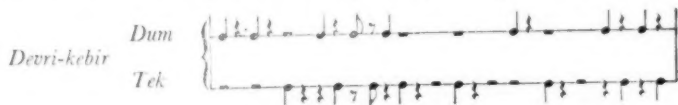
The authoress apparently seeks to give the impression that she is familiar with the Japanese historical sources on *gagaku* and with the researches of modern Japanese scholars, to judge from the list of Japanese titles on p. 108 and her criticism (on the same page) of the bibliography in 'Notes', on the grounds that "the most valuable works are disregarded because written in Japanese". There is no evidence in this book to suggest that she has taken any material direct from any of the Japanese books she lists. Her unaided attempts to translate the titles of *gagaku* when (as appears from p. 56, note 47) her informants declined to do so, are often gravely in error: "Senyūga" is not "The hermit [*sic*] dreams in the twilight", but "The immortal roams the rosy clouds". Her version of the Chinese poem on p. ix is an inadequate paraphrase.

An uncritical and unmethodical outlook is displayed in many places. On p. 8 is to be found a passage of Japanese text with an English translation beside it. What appears to be the first line of this translation is: "Read from right to left and from up to down". This must be the authoress's advice to her reader (erroneously assumed by the printer to be part of the translation); but what is the purpose of such advice? A reader knowing Japanese would not need it and one not knowing Japanese would not benefit. Again, in phrases such as "Sandai-en no kyū" (p. 40), "Goshōraku no ei" (p. 45), "Goshōraku no ha" (p. 50), it is difficult to imagine why *no* is italicized, as if it formed part of the technical terms *kyū*, *ei* and *ha*. What, moreover, is the reader unfamiliar with Japanese to make of *no*, the function of which has nowhere been explained to him?

The absence of an index further limits the usefulness of the book. In view of the numerous technical terms and names an index should have been regarded as essential.

The rhythmic patterns themselves are extremely interesting. They were described in general terms by Mueller (1876, pp. 21, 23-5, plates 19-21), who reproduced specimens of their notations in facsimile and transcribed a *gagaku* piece showing the realization of the rhythmic notation; their main features are summarized in H. Tanabe's 'Nihon Ongaku Kōwa' (1926), as well as in the earlier Japanese handbooks on *gagaku*. It remains Mme. Harich-Schneider's service to have provided a record in western rhythmic notation of the present practice of the palace musicians in respect of each of these patterns. On p. 28 the recommencement of *Ranjo* after the *Roku-san-ku-san* is not transcribed in accordance with the written parts; it includes (without explanation) four bars of the concluding *Roku-san-ku-san* pattern and omits one bar of the *Ranjo* pattern as given.

Several features are worthy of comment. The striking *accelerando* rolls—sequences of beats on the *kakko*-drum—have parallels at the present time outside Japan in Indonesian music, in the interludes for mixed percussion in Chinese opera, particularly in military scenes and in provincial opera, and they may also occur in Tibet. The use of large repeating patterns of, for example, eight bars of “contrapuntally” interlocking percussion recalls the large repeating units of some of the Perso-Arabo-Turkic rhythmic modes. Unlike the middle-eastern rhythmic modes, the binary or quaternary character of these *gagaku* patterns only rarely yields place to *aksak* (irregular) rhythms (for example, *yatarabyōshi*), and never to ternary rhythms. Conversely, there is no equivalent in the Middle East of “accumulation of beats” (p. 4) or of “free retardation” in the percussion-coda. It is worthy of notice, however, that in rhythmic modes such as *fahte*, *çenber* and *devri-kebir*, there is an increase in the frequency of beats towards the end of the unit pattern, analogous to some of the



gagaku patterns. In *devri-kebir*, for example, the spacing of the essential *dum* and *tek* beats of the pattern changes during the course of the unit from moderately spaced to closely spaced, to widely spaced and again to closely spaced. The alternation of beats of contrasting quality on successive crotchets at the end of the pattern enhances tension before the return to the beginning of the cycle. In a somewhat similar way, widely spaced strokes on the *shōko* (gong) give place to alternation between *shōko* and *taiko* (large drum) at shorter intervals at the end of the pattern in *hayayōhyōshi* (p. 84), *hayayōhyōshi* (p. 58) and *rokubyōshi* (p. 77); while *ikko* (hour-glass drum) alternates with *taiko*+*shōko* at the end of the patterns: *Ikko: Kōgaku nobeyōhyōshi* (p. 52) and *Ikko: Kōgaku nobeyōhyōshi* (p. 82).

As Mme. Harich-Schneider points out, the pieces from the *komagaku* repertory, of Korean origin, have an entirely different set of rhythmic patterns, without *accelerando*, and are strictly binary or quaternary, and iambic in metre.

The authoress expressly excludes “the question of origin, historical age and development in Japan of *gagaku*” (Introduction, p. 10); but the function of the *kakko*-drum in particular demands some comment in the light of Chinese sources. Of the titles of surviving *gagaku* pieces listed by Tanabe and Mme. Harich-Schneider at least a dozen are those of T’ang *ta-ch’ü* (instrumental suites) recorded in the T’ang-Sung *Ta-ch’ü K’ao* of Wang Kuo-wei, in the *Yüeh-fu Tsa-lu* of Tuan An-chieh (ninth century) or in the *Chieh-ku Lu* of Nan Chuo (ninth century). In the last-named ‘Notes on the Deer-skin Drum’, the drum in question is the *kakko* (= *chieh-ku*) of the *gagaku* orchestra, and was the distinctive drum of the orchestra from Central Asian Kuchā (*Chiu-tzü*) described in the T’ang history.

Of the surviving *gagaku* part-books, one of the groups most deserving of future attention would seem to be the versions of the *Keibairaku* (“Emptying-the-cup Music”) together with the possibly related *Kai-bairaku*, discussed both in the *Chieh-ku Lu* and in the *Chiu T’ang Shu*, of

which a Chinese score survives in a hitherto untranscribed T'ang musical manuscript in the Bibliothèque Nationale (Collection Pelliot, No. 3808 v^o).

It is lamentable that a writer with such unique opportunities of producing a standard work on *gagaku* should have allowed herself (and been allowed by publishers and editors) to publish work that in many respects more resembles a first rough draft than a finished work of scholarship. Her castigation of others is the more to be regretted.

L. E. R. P. & E. B. C.

The Schubert-Mayrhofer Songs. With English translations by E. G. Porter. pp. 96. (Published by the Author, Radcliffe House, Peckham Rye, London, 1954.)

There are two kinds of song translation: the crib, which should be literal and line-for-line to be most useful and, if properly used, serves to throw the reader, as he listens, back on the original, its sound and its musical meaning; and the re-creative transcription, which seeks to capture the style of the original in another language and is generally intended to be sung.

Mr. Porter has placed students of Schubert in his debt already; now, realizing that Mayrhofer's poems, forty-six of which were set by his close friend Schubert, are not available in England, he has produced a volume in which they are set opposite translations for singing. Like Richard Capell, he puts Mayrhofer's German into an early nineteenth-century English, and on the whole his transcriptions are literal as well as singable; for example:

Auf hohem Bergesrücken
Wo frischer alles grünt,
In's Land hinab zu blicken,
Das Nebellicht zerinnt,
Erfreut den Alpenjäger.

Mr. Porter offers us:

On high upon the mountain
Where all is fresh and green—
To view the distant valley
Where late the mists have been—
Delights the Alpine Hunter.

He has dropped the rhyme between first and third lines, but that is a minor detail; Schubert was apt to throw away his poets' complicated rhyming schemes with an apparent carelessness that sometimes enhances the marriage of words and music. If these translations were not intended for music we might regret the abandonment of half Mayrhofer's ingenious scheme. As it is, we look further.

Mayrhofer was fond of classical subjects, Orestes and Atys and Urania; here is a verse from the lengthy narrative poem 'Uranien's Flucht':

Schon röthet Lust der Gäste Stirn und Wange,
Der schlaue Eros lachelt still für sich,
Die Flügel öffnen sich, in sachtem Gange
Ein edles Weib in die Versammlung schlich.

This is rendered:

Now flushed with joy each guest doth view his neighbour,
The artful Eros to himself doth smile.
The portals open wide, and lightly stepping
A noble dame in the assembly creeps.

Something has gone wrong here, surely? We can do without the rhymes in 1 and 3, but the ear, even when music is there to cover things up, expects a rhyme for "smile". In the following verse we read "bear" to rhyme with "fair", and even nod contentedly at "form" and "borne" in the verse after that. It is simply here and there that rhyme has been sacrificed. Neighbour's view of neighbour is a condonable gloss; I am less sure of the noble dame creeping in—would "glides" have sounded better? A moment's thought throws up "aisle" as a rhyme, rejects it as too ecclesiastical, and then suggests "grin" for the second line to rhyme with "in". Readers may while away an idle moment with such attempts at revision; Mr. Porter has doubtless spent a knotty evening over these very possibilities. What did he reject before he selected evasive action in "O say, who taught thee Lieder" for "Sag an, wer lehrt dich Lieder" ("Geheimnis")? The audience at a song recital will wonder, particularly if it is aware of Mayrhofer's classical leanings, what Leda is doing in this context. And, in the most famous of these song texts, was it fair to set "Dark violas" for "Nachtviolen"? Perhaps horticultural musicians stress the floral "viola" in the same way as the instrumental one; it does not sing florally to me.

In an essay at the end of the book the author makes plain his awareness of the problems and his own dissatisfaction with the results; he also touches sympathetically and knowledgeably on Mayrhofer's style and achievement. He declares that singers should sing *Lieder* in English unless they are fluent in German. Manhandled Mayrhofer (or Müller or Heine) is certainly an embarrassment to the ear; the solution *should* be a stiff course in German for all intending *Lieder* singers. But that raises a handful of other, irrelevant matters.

Mr. Porter's publication is welcome, and the translations do help to illumine the dark passages of Mayrhofer. It is simply but tastefully produced and enclosed in stiff paper covers.

W. M.

Catalogue of the Music Library: City of Liverpool Public Libraries. pp. 572.
(Central Public Libraries, Liverpool, 1954. 21s.)

Before the war the music section of the Public Library at Liverpool was recognized as one of the largest ever assembled and maintained by a local authority. When the city was heavily bombed in 1941 the whole library, including virtually all the music, was totally destroyed. The catalogue under review is a symbol of the purposeful energy with which the collection has been built up again on a bigger scale than before and made widely available. In 1933 the printed catalogue amounted to 374 pages, with some 14,000 entries: its successor of 1954 has grown to 572 pages in double column and contains, at a rough computation, between 40,000 and 45,000 entries, including cross-references. As the preface claims, this is believed to be "the largest printed dictionary catalogue of music in English", which presumably means the largest catalogue of its kind "published in England". The claim is certainly true for music and books printed mostly after 1800. Although the unsigned preface does not state the compiler or editor, the list of officers ends with the name of Mr. K. H. Anderson, the Music Librarian, to whom presumably much of the credit is due for a courageous feat of organization.

The term "dictionary catalogue" denotes the presentation, in a single alphabetical order, of entries for authors of books, for composers of music, for cross-references from the titles of both and for subject headings of both books and music. A glance through the pages, which are very closely printed in small type, reveals some gaps which are curious in so comprehensive a collection. Two desiderata among the books are the English translation of Dittersdorf's 'Autobiography' and the life of Gesualdo by Heseltine and Gray, both works now out of print, but not difficult to find. Modern music is rather unequally represented. Dallapiccola and Searle are each represented by one unimportant work only, whereas the compositions of Martin, Milhaud and Berg are much more numerous. But this kind of unbalance will right itself in time.

Some unfortunate cataloguing errors of various kinds have crept in. Sir Newman Flower is not accorded his title, and so his first name is reduced to initial only, full Christian names being reserved for knights and baronets, or to distinguish two commoners of the same or similar initials. Sir John Hawkins has acquired a second initial, "K", which is unknown to Dr. Scholes. Carl Engel (1818-82), the German organologist, and Carl Engel (1883-1944), the editor of 'The Musical Quarterly', have been conflated into one person. There is a mistranslation in the note to the entry (p. 95) for Altmann's 'Kammermusik-Katalog', which is described as "Catalogue of works composed since 1841": the German subtitle has "veröffentlichten", i.e. "published", a much more useful coverage. As an instance of inconsistency in "doubling" entries (generally a good feature) may be cited "Handel's 'Messiah': catalogue of an exhibition . . . 1951", which is entered only under Handel and not at all under the heading "British Museum", although it is as official a publication as the other catalogues found there.

Attention must be drawn to various points of a different nature, chiefly matters of cataloguing practice which are vital to users of a music library. Understandably, in such a large dictionary catalogue, entries must be limited in scope and quantity, but this has sometimes been done at the expense of usefulness. The second of two joint authors receives no cross-reference, which means that the reader who, as often happens, confuses the order of the names, may assume a book so written is not available. Anonymous works, e.g. Holmes's 'A Ramble among the Musicians of Germany', are sometimes entered straight under the author's name where known, with no indication that the book is anonymous; the name of the publisher is frequently taken for a heading, even though not forming part of the title: e.g. the thematic catalogue of Mendelssohn has an entry under Breitkopf & Härtel. In fact these main entries should all be under the appropriate anonymous heading.

When, as often, the transcription of titles is compressed or given in conventional form, it is all the more necessary that the editor's name, if any, should be given consistently, as well as the publisher and date, even if the latter be only that of copyright or an approximated year. But here no dates are given except for books, and, with few exceptions, publishers only for collected editions. The absence of the publisher's name is particularly serious for pre-1800 music. What is to be made of an entry, under "Variae", reading: 'Variae preces ex liturgia tum hodierna tum antiqua, collectae aut usu receptae'? It could only be clarified by more

of the title, with the addition of publisher and date. Editors, even when mentioned, receive no cross-references: thus Blume has the main entry as editor of 'Musik in Geschichte und Gegenwart', but no credit under his name for his edition of Praetorius. Series are sometimes mentioned, sometimes not. For old editions there is often no indication whether they are in score or parts: cf. Onslow, *passim*.

Within many of the larger headings for composers are found some equally startling practices. Literary and musical works are arranged in one alphabetical order, which is most confusing for Wagner or Berlioz, and a bad principle in any case. The catalogue shows no respect for the integrity of a composition whose parts are unified by a collective title: thus the four parts of Wagner's 'Ring' are scattered, instead of being grouped together with references from each sub-title. Selections and arrangements are not related to the original work: an aria from Tchaikovsky's 'Joan of Arc' is found under 'Adieu forêts', so that the reader not knowing this title might think the opera was entirely absent. Under Haydn the Complete Works (both editions admittedly unfinished, but still "complete" by title and intention) are placed at the end of the heading: all other such "works" stand, quite rightly, first. Instrumental arrangements based on vocal works, such as Bach's 'Jesu joy of man's desiring' in the piano version, are not related to the original, but stand separately. Little attempt is made to supply original titles of songs: consequently editions with two different titles are likely to stand in different places in a large heading. Vocal scores are placed, illogically, before full scores, although derived from them. Works are often entered under the popular title: Mozart's 'Musikalischer Spass' is found under 'Village Musicians'—with no reference from the conventional title 'Musical Joke'. Collections with an editorial title are placed in the same order as single works. There are some misattributions: the 'Trumpet Voluntary' of Jeremiah Clarke is still given to Purcell with a note: "also attributed to Jeremiah Clarke". One would have thought that even if there had ever been any reason to doubt the evidence of the first edition of 1700, the matter had been finally settled by C. L. Cudworth's discovery of a manuscript of a whole suite by Clarke, including the "trumpet tune".¹

It would be possible, but rather pointless, to extend these comments considerably. They are made not in any carping spirit, but as expressing serious concern for the fundamental unsoundness of many of the principles on which the catalogue is built. Most of the matters of arrangement and transcription mentioned above run entirely counter to established cataloguing practice and indeed to common sense. Any large catalogue which continues to expand on these lines will bring endless trouble upon the heads of its cataloguers and in time become increasingly difficult for readers to use, for they will not find in the big headings the guidance they are entitled to expect. It may be that the Liverpool catalogue as published does not follow the principles of transcription and arrangement that govern the treatment and grouping of the cards from which the work is printed. Even so, the principles underlying the printed catalogue are still to be deprecated, because they provide an example

¹ 'Some New Facts about the Trumpet Voluntary', in 'Musical Times', September 1953.

which might prove dangerously attractive to less experienced libraries with growing collections of music. It would appear that the Liverpool catalogue was begun without serious consideration having been given to basic problems of large-scale planning that a big work needs. Indeed, comparison makes it plain that the catalogue of 1954 has followed all too closely the plan and practices of that of 1933. The anomalous placing of Haydn's complete works is due to this. But these things do not stand still: with music, as with books, standards of cataloguing have slowly but continuously been raised in the last two decades, and it is the duty of librarians to see that their methods are as up to date as possible.

As already indicated, the 1954 Liverpool catalogue is not without its merits. By far the happiest feature are the large class headings—Chamber Music, Cantatas, Concertos, Operas, Oratorios, Orchestral Parts, Piano, Songs, and so on. Here is a mass of material most usefully presented and far exceeding anything attempted before in a catalogue published in England. The biographical sections give many useful analytical entries for chapters in collective works of biography, and also references to important articles in periodicals. The volume will answer many enquiries and certainly circulate widely. Thus it is likely to receive heavy, intensive use. Printed on stout paper, it weighs over two and a half pounds. It is a pity that it was not bound strongly in boards even at some increase in price, for its thin drawn-on covers will not stand up to hard wear.

A. H. K.

Tempi e aspetti della scenografia. By A. Hyatt Mayor, Mercedes Viale, A. Della Corte and A. G. Bragaglia. pp. 250. (Edizioni Radio Italiana, Turin. 1954.)

"Until 1900", says Mr. Mayor in the opening sentence of this luxurious and indeed luxuriant book, "the story of stage design is essentially a story of Italian ideas". This narrows the field considerably. It becomes narrower still when one sees that most of the 120 illustrations are of sets for opera. But this is not a book for specialists. If it lies heavy in the hands, it is easy on the eye, and there is nothing ponderous about the text, which is a collection of four monographs (each dealing with a period) whose æsthetic judgments leave little room for close historical analysis. There is no general bibliography, and not even a proper index—only a list of the designers mentioned in the text and a full catalogue of the originals of the illustrations.

The illustrations are superb—a kind of history without tears. They are set out more or less in their chronological order, and thus give a particularly splendid panoramic view of how succeeding generations have met the first and last hazard of the stage designer—how to make a confined stage look wider and deeper (usually deeper) than it really is.

There is some truth in Mr. Mayor's opening assertion. The Italians, after all, may be said to have invented perspective, and perspective was for three centuries the stage designer's obsession. At first it meant architectural perspective, and the panorama begins, appropriately, with Serlio's famous design for 'The Tragic Stage' of 1545. Modern drama was born in church; its companion, the pageant, in the market-place. That their descendants should flourish in surroundings of the scale and magnificence to which they had been accustomed was the aim of the seventeenth-

eighteenth-century designers. Thus the fabulous arches, encrusted pillars and bulging balconies, the broken vistas and half-vistas, the labyrinthine aisles and walks—the only possible background to the heroic conventions of *opera seria* of the age—sets which reached their height of splendid vulgarity in the work of the Bibiena family. Filippo Juvarra, whose dream-like Temple of Jupiter for 'Giunio Bruto' adorns the dust-cover, was perhaps the greatest exponent of what, in a later age, John Soane loved to call "the poetry of architecture"; he could achieve a sense of mystery on a small scale as well as a large one, and his pen-and-wash sketches are delightful.

If in the nineteenth century the poetic vision fades a little, it comes into focus again in our own age. It is now all a little self-conscious, of course. But it hardly matters whether Carlo Broggi's scroll-like set for 'Hamlet' of 1935 did or did not represent the convolutions of Hamlet's mind. It faced (and solved) the same old problem. Signor Bragaglia's monograph is perhaps the least satisfactory of the four, but then his was the hardest to write, and by his deliberate restriction of his study to Italy, as though stage-design were not flourishing at least as exuberantly elsewhere, particularly in opera—at Covent Garden, for instance, it is often the most remarkable aspect of the productions—he has unnecessarily increased his difficulties.

N. B.

Juan Sebastian Bach: un ensayo. By Adolfo Salazar. pp. 345. (Colegio de México; Fondo de Cultura Economica, Mexico, 1951.)

It is ten years since I had the pleasure of reviewing Dr. Salazar's book, 'La musica moderna', which was later translated into English. British music had a very small place in that work, but in the present book on Bach his debt to our scholars, Parry, Fuller-Maitland and Terry, is openly acknowledged and drawn upon. Dr. Salazar had previously published a Spanish translation of Forkel's life, so the Colegio de México have assured not only Mexican students but in fact all Latin-American musicians of a thoroughly sound introduction to J. S. Bach, and the author's older admirers in Europe will here find much of that astringent comment which they have always enjoyed in his studies.

He has made some self-sacrifice by the treatment of his subject, for instead of producing a generalized "interpretation" he has preferred to be strictly useful, and for this, as usual, deserves our respectful salutation. The life is confined to seventy-seven pages and is a circumspect and passive narration. In view of Dr. Salazar's zest for discussing aesthetics, the compression of the chapter on 'La estetica' within twenty pages is a self-denying ordinance. But it is stimulating and stirs up arguments—pleasurable ones, as arguments with this critic always prove to be.

Nearly one hundred and fifty pages are given to instruments and instrumental music, and if not much more than a summary of other scholars' work this is correctly and concisely done. But the eighty pages on vocal music are less satisfactory, partly because this latter part of the book is almost wholly descriptive in the programmatic manner, rather than stylistic. The truth is that Bach's vocal writing is seldom treated with the full investigation given to his instrumental output. Yet this is one of the most curious of Bach's activities, for though he wrote in an age of great singers, he did not write for them; and surely this is one of the reasons why the performance of his music spread comparatively slowly.

We have the right to apply Schumann's remark that "From talent of the first rank we demand that form should be enlarged", and though Bach immeasurably enlarged the range of instruments such as the violin and organ, singers turn to Handel when they seek for the larger conception and potential expressiveness of their own development in that period. When other musicians complacently remark "Ah! well, Bach exalted you to the plane of the purely instrumental for once in your lives!", they are just bogging down the fact that specialized Bach singers are usually inhibited vocalists. We admit the gain from some aspects of general music, we make the sacrifice, and make it willingly, because his ends are greater than our means, but we have to go elsewhere for full realization. Obviously Bach's conservatism is most tenaciously expressed in his vocal writing, because, generally speaking, it is an extension of the chorale and its use in the Church service, and even the naturalistic recitatives—also a retention of late medievalism—use the singer commentatively rather than as protagonist. One could say perhaps that the full vocal style demands humanity as well as spirituality—in the sense that humanity is compounded of physiological as well as pathological factors and that the interplay of both these qualities produces a *chiaroscuro* which is the special province of the singer—and that Bach's voice-parts are too clear and linear to admit the heat and incandescence we find in Purcell, Handel, Schubert, Verdi, Wagner and Wolf. This is not to say that theirs is the easiest task, certainly it was not true of Handel. Appropriately, it is in Dryden's most famous couplet from the Ode for St. Cecilia's Day that we can most vividly express the difference between these two contemporaries, for if Handel "raised the mortal to the skies" and Bach "drew the angels down", Handel's labour was the more Herculean, human creatures being what they are and angels being more ready, it seems, to descend than we are able to lift ourselves above.

I write at length on this because Dr. Salazar frequently makes comparison between the two men, and it is a fact that of the many musicians from South America—where he is so influential—whom it has been my duty to receive on arrival here, nearly all have been well informed on Bach but scarcely one has ever shown real knowledge of Handel: certainly few of these performers have offered to include Handel in their programmes. This is not so very remarkable, however, when we consider how few English musicians in recent times have taken on themselves the responsibility of repaying the debt our musical life owes to Handel by telling the rest of the world about it, as we are the most competently equipped to do.

I find I have copiously annotated the pages of this book—proof of its integrity—but one cannot compress discussion of many details into a single review. I shall thus take only one early point, that of ancestral influences. We have again the emphasis on old Veit Bach, the musician who played to the accompaniment of the mill-race; but would it not be more rewarding to investigate the influence of ancestral and family weavers on the formation of Bach's style? The similarity of sounds of the actual manipulation of old looms and organs is in itself suggestive, and the process of tapestry-weaving has a parallel which needs no elaboration. Whether sociologists would care to assert that the hand-loom went out with contrapuntal writing I cannot say; like Rose Dartle I only want to know.

One more point. I wish that Dr. Salazar could take a lead in the New World and discard the use of architectural labels when discussing musical style. Can we not insist on the use of our own terms? Though the word "baroque" is not wholly distorting when applied to Handel—partly because of this secularizing of humanity in his work—it is inadequate to describe Bach's art. For however rich and complex his texture, the spirit is almost everywhere pure Gothic, and one of his greatest achievements is his balance between this Gothic temper and baroque technique. If Dr. Salazar had once used the qualifying word "mannerist" I should have felt more sure of his claim to write architecturally, but he seems here to have followed too negligently this amateurish vogue of discussing one art in terms of another and, in fact, his most acutely ingenious reasonings arise when he is dexterously trying to clear himself of that opaqueness which fogs and clouds our proper musical vision when we use the word "baroque", a cloudiness which is as foreign to his own native temperament and sky as it is to Mexico.

A. L. L.

Franz Schubert: Briefe und Schriften. Edited by Otto Erich Deutsch. pp. 229. (Hollinek, Vienna, 1954, Aus. S. 88.00.)

It may be as well to start this review by setting out the history of Otto Erich Deutsch's work on Schubert's letters and writings from the beginning.

(1) Georg Müller, Munich, published in 1914 Deutsch's collection of the documents of Schubert's life. There were no commentaries and no index.

(2) From this collection Schubert's own letters, and writings (*i.e.* his diary, dedications, 'My Dream', &c.), were extracted and published separately by the same firm in 1919. This short book was translated into English by Venetia Savile and published by Faber, London, in 1928. The English edition contained four new letters of Schubert which had turned up after 1919, but neither it nor the German edition contained any commentaries. There were, however, numerous illustrations and many facsimiles of his letters, &c.

(3) J. M. Dent & Sons, London, published in 1947 'Schubert: a documentary biography' by Deutsch, translated by Eric Blom.¹ All old and new documents were assembled in this book together with new, unpublished letters and writings to the astonishing total of 1,161—and this apart from pre-natal and posthumous entries. But the importance of the book lay in its amazingly full and generous commentaries, appendices, illustrations and indices. A masterpiece of documentation and scholarship.

(4) In the spring of 1954 Hug, Zürich, published in booklet form four offprints from the 'Schweizerische Musikzeitung' containing the German originals of letters and documents which had been published for the first time in (3) above and so were not available to German readers in (1).

(5) Finally, the book under review: a new edition of Schubert's letters and writings, published by Hollinek, Vienna, and selected from (1) and (4). It constitutes, as it were, an amplified and revised edition of (2) above. The illustrations have been retained and supplemented by

¹ Reviewed in *MUSIC & LETTERS*, October 1947.

many others (but the one of the composer's inkstand has been omitted for some reason, and the astonishing photograph of his skull also!). To each entry Deutsch has appended a commentary and the index is admirable. The commentaries are mostly from the English 'Documents', but not so full, for, as Deutsch points out in his foreword, German readers will not need the detailed explanations made for English readers. But these shorter commentaries contain yet more new and useful facts, since Deutsch has included for the first time the whereabouts of the original manuscript (if known) and where, and by whom, it was first published.

The book is most admirably produced, a thing of beauty to the eye as well as the mind: the illustrations, the typography, the jacket, are all worthy of the material and scholarship which they body forth.

One big difference between this new edition and the former one of 1919 is the inclusion of a large number of letters to Schubert, from friends, patrons and publishers. They fit into the scheme excellently, so that Schubert's own letters gain in significance when placed by the side of his correspondents' letters. There are eight letters from Schubert not to be found in the former edition: one to his brother Ferdinand, three to Johann Jenger, one to Josef Gross, one to Franz Lachner and one each to the publishers Probst of Leipzig and Diabelli of Vienna. There are also a few omissions, minor ones, it is true; but that means the 1919 book may still have its uses.

To re-read Schubert's letters is always a pleasant experience. They reveal, just as his music does, a nature which is sincere, sensitive and full of good humour. There is loyalty to friends and generosity to rivals—he has no enemies. Professor Deutsch writes of them—"they belong to the fairest of letters by German musicians: they mirror the lively mind and ardent spirit of this marvellous man". As far as music itself is concerned, performing and composing, there is a welcome absence in his letters of self-centredness, rare among composers.

In one place we might suggest to Deutsch that he has made a mistake. Clearly he does not rule out periodicals as vehicles of first publication: in that case the new letter from Schubert to Franz Lachner, referring to the great string Quartet in G major (p. 165), was not published in English for the first time in the 'Documents' (1947), and in German in the 'Schweizerische Musikzeitung' (1953). The honour of first publishing both German original and English translation belongs to *MUSIC & LETTERS*. They appeared in January 1943, in Deutsch's article 'The Chronology of Schubert's String Quartets'.

M. J. E. B.

Johann Michael Vogl: Hofoperist und Schubertsänger. By Andreas Liess. pp. 224; mus. supp. pp. 16. (Böhlau, Graz and Cologne, 1954, Mk. 14.00.)

There are moments in the lives of men and women, recorded in their various biographies, which are so fraught with significance, so momentous because of their sway of future events, that one longs in reading of them to be able to play the part of Chorus; to visit a particular group of the long dead, armed with knowledge of the future, and comment or admonish. We find such a moment occurring in Vienna on a March evening in 1817. A famous baritone of the Royal Opera rather grudgingly

set off to fulfil a promise made to one of his colleagues. The colleague had a brother-in-law, who knew a young composer, who wrote wonderful songs—and so on; it had all happened before. So many young composers of songs, all so full of promise, all anxious to make the acquaintance of the great baritone of the Opera. He mounted the stairs of the house in the Landskrongasse, a tall, stately man, cultured, and perhaps a little on his dignity. The door opened—and Schubert came towards him, shuffling and awkward, mumbling inaudible words of greeting.

What one wishes to do at this point is to interpose and grasp Vogl's arm gently. "Do you realize", one would murmur, "that though you are at this moment a singer with a local reputation and a name, had you never come to this room your obituary notices would have been followed by a rapidly darkening obscurity? But that as a result of this visit your name will endure as long as music endures? And men the world over will be curious as to what sort of a man you were and what exactly your influence will be on this—graceless fellow here?" For Vogl, says his biographer at this point, "rumpfte etwas geringschätzig die Nase".

That encounter with genius is the direct cause of the present biography of Johann Michael Vogl, singer at the Royal Opera, and the first great interpreter of the Schubert song. Dr. Andreas Liess, his biographer, is a Viennese musicologist, and his book has, at first glance, every appearance of a well-organized and competent biography. On the whole that impression remains after one has read his work, although examination of his basic scheme does reveal a certain weakness of planning and execution. The most serious fault, however, is not Dr. Liess's at all: it is simply that there is not enough material preserved for even a biographical essay, let alone a full-length book claiming to be both biography and critical study of the man's artistic career. What little is known of Vogl is almost entirely due to the Schubertian biographers and researchers, and Dr. Liess's bibliography could easily be culled from the standard books on Schubert. He protests that Vogl's association with Schubert was only part of a long and eventful career, and this is quite true, of course. Of Vogl's seventy or so years only eleven were spent with Schubert. But those eleven years are flood-lit; the rest is so obscure that we do not even know whether Vogl had any brothers or sisters, we know nothing about his mother and have only the vaguest information about his father. After Schubert's death the light goes out, and of Vogl's further twelve years of life we know almost nothing: chiefly that shortly before his death he sang the 'Winterreise' cycle and moved his hearers to tears. And the reason we know of that incident is clearly that it concerns Schubert and his songs.

The result is inevitable. To the poor half-pennyworth of bread Dr. Liess must add a great deal of sack. His added material is not irrelevant, and it is very well presented, but it is repetitive and so adds little to our knowledge of Vogl; and otherwise it is the kind of "background" material that would serve for a biography of any Viennese singer of that day. An interesting and valuable account of the struggles of German opera to establish itself in a Vienna always willing to be seduced by Italian opera (Dr. Liess uses the simile of Europa and the Bull!) serves as the introductory chapter. Later in the book we are given a list of the parts undertaken by Vogl during his years at the Kärntnertor Theatre, not merely first appearances, but all subsequent revivals as well.

These parts range far and wide in the operatic repertory of the day, and the pages testify to the ability, popularity and sheer hard work of the singer. We are given a multiplicity of extracts from the contemporary Viennese press reports of these performances of Vogl's. They are adulatory, and monotonously so: a selection would have been more telling than the whole bundle of cuttings. The pages of Vogl's diary (so-called: it is more in the nature of a "commonplace" book) are full of those short, aphoristic phrases to which German is prone, and which present, in heavy infinitives, glimpses of the obvious—*Ertragen ist schwerer als Thun*, and so on.

Between these opening and closing portions come the short chapters devoted to Vogl's life, his work and his associations with Schubert and his circle. His early life at Steyr, his education in the Kremsmünster grammar school, his initial successes on the boards make fairly unfamiliar reading. His meeting with Schubert and his possible influence on the young composer form a very interesting chapter, although Dr. Liess does not make it entirely clear that much of the so-called "influence" of Vogl, as discussed by Schubert's contemporaries and early biographers, was assumed by men who had no idea of the extent of Schubert's work in *Lieder* before ever Vogl appeared on the scene. The author quotes, with no modifying comment, the story of Vogl "declaiming" poems to Schubert before the composer set them to music. Dr. Liess's pages on Vogl as an interpreter of the Schubert song are excellent, and he deals in a fair and balanced fashion with Vogl's tasteless alterations of some of the 'Schöne Müllerin' songs in Diabelli's edition of 1829.

There is a chapter of great interest in which Dr. Liess treats of an aspect of Vogl quite untouched by the Schubertian biographer—the amateur composer. The songs given in the supplement are not by any means without interest and contribute to our understanding of Vogl's first meeting with Schubert. (Dr. Liess repeats the error of previous writers in putting this meeting in Schober's "Gottweiger" residence; it took place in his house "Zum Winter" at the corner of the Tuchlauben and the Landskrongasse.)

The weakness in the planning of the book referred to above is due to the splitting up by Dr. Liess of the material at his disposal. His decision to have many short chapters, each dealing with an aspect of his hero—the opera singer, the Schubert interpreter, the "deutsche Barde" and so forth, is a good one, but it does mean that the biographical section is stripped to the bone.

Meagre as the material available for a Vogl "life" may be, even so Dr. Liess was apparently unaware of one useful source: a manuscript in the Fitzwilliam Museum, Cambridge. It is a substantial letter from Kunigunde Vogl (the singer's widow), written to her daughter Henriette about 1850, and it contains much of interest in the Vogl-Schubert relationship. It would have enabled Dr. Liess, among other things, to amplify his paragraph on Vogl's marriage (p. 37).

A biography of Vogl was bound to come: the last thirty years have produced a small crop of articles, essay and reprints of former studies and indicated its inevitability. It is satisfactory that now it has appeared it should be such a substantial work and the production of a conscientious and thorough musical scholar.

M. J. E. B.

REVIEWS OF MUSIC

The Dublin Virginal Manuscript. Edited by John Ward. The Wellesley Edition, No. 3. (Wellesley College, Mass., 1954. \$3.00.)

Among manuscript sources which have remained unpublished so far, the article on collections of virginal music in the fifth edition of Grove (written and compiled by the undersigned, in collaboration with other scholars) lists the Appendix to the 'Dallis Book' (Trinity College, Dublin). The brief description of that collection, which had remained unexplored, was based on information received in 1953 from Thurston Dart, who summarized his findings later on in a paper read at the Institut des Hautes Études, Brussels, on 7 December 1953. By a curious coincidence a similar paper was read in the same month at the annual meeting of the American Musicological Society, at Chapel Hill, North Carolina. The lecturer in that case was Mr. John Ward, a young American scholar who had based his study on a microfilm of the Dublin manuscript. Dart and Ward did not become aware of their common interest in the same object of research until they both—independently but simultaneously—offered papers on their findings to be read at the Journées d'Études Internationales, organized by the Institut de Musicologie, Paris, in the spring of 1954. Thurston Dart, after learning of Ward's intention to publish the Dublin manuscript in the Wellesley Edition of Wellesley College, Illinois, generously permitted him to use his copy of the music edited for his own purposes. Meanwhile in the April 1954 issue of *MUSIC & LETTERS* Dart himself published an expanded version of his Brussels paper ('New Sources of Virginal Music', pp. 93-106). His article (whose later pages deal chiefly with the manuscripts in the possession of Lord Dalhousie and with other little-known and quite unexplored virginal music sources—all of them described in full and listed in the Grove article mentioned above) brilliantly epitomizes his research devoted to the Dublin manuscript (hereafter called DVS, in accordance with Ward's abbreviation). The thirty items are classified stylistically, traced back to their respective melodic sources, dated wherever possible and compared with contemporary manuscript sources such as the Mulliner Book. Two of them are ascribed to "Master Taylor", the only name of an identifiable composer mentioned in the whole manuscript. The value of Dart's scholarly paper is the greater for the fact that he does not confine himself to a mere description and classification of the pieces, but also offers a lucid evaluation of their artistic merits. Special praise is thus bestowed on those ascribed to "Master Taylor" (Nos. 3 and 4), and also on Nos. 5-8 and, finally, on No. 24, all of which he calls "tuneful, well written and charming pieces" of their particular period. Dart believes the manuscript to have been compiled some time between 1560 and 1580 and thus to represent a kind of "missing link" between the earlier Mulliner Book and 'My Lady Nevell's Book' of 1591.

A careful collation of Mr. Ward's "Introduction" and "Critical Notes and Commentary" with Dart's article shows the American to be in general agreement with his British colleague. To be sure, there are some differences of opinion in the ascription to certain melodic sources,

as in the case of No. 25, which Dart traces back to Lord Middleton's Lute Book, where it is called 'The Goddess of Love', while Mr. Ward prefers to call it 'Turkeylony'—the name given to the tune in Ballet's Lute Book. Such minor divergences need not carry too much weight in the face of a truly extraordinary unanimity between the two scholars as to the thematic antecedents and stylistic characteristics of most items. Mr. Ward's commentary reveals a thorough familiarity with the music for lute and harpsichord of the time. It also contains useful bibliographical notes and duly draws attention to parallel sources in the province of music for lute, cittern and gittern, which frequently employ the same melodic matter as DVS, with but slight variations. Among these are no less than eight concordances between items of DVS and dance music from the Continent, popular between approximately 1551 and 1572. Mr. Ward also suggests that the "Master Taylor" of the DVS may be identical with the John Taylor who was master of the singing children of the Hospital of St. Mary's, Woolnoth, in 1557 and a master in the "Colledge of Westminster" between 1561 and 1568. In contrast to Dart, Mr. Ward avoids any attempt to evaluate the music artistically. This is the more regrettable because the musical value of the items under discussion varies greatly. Dart's paper alone attempts to give them a definite place within the evolution of English virginal music before Byrd.

The editorial procedure adopted by Mr. Ward, and explained at some length in the introduction to his edition, seems reasonable enough. Reduction of note-values, additional accidentals, additional barring, modernized time-signatures, &c., conform in general to the principles on which similar editions in 'Musica Britannica' are based. Any editorial change in the musical text is either indicated in the music itself by square brackets or mentioned at the proper place in the critical notes. Mr. Ward is careful not to attach too much importance to his own *musica ficta* and is as reticent as the editor of the Mulliner Book about the principles on which his added accidentals are based. Nor has he any suggestion to offer as to how the ornaments of a piece like No. 9 should actually be played. In this case the editor's reluctance to furnish the executant with a workable solution seriously diminishes the value of his edition for current concert practice. One cannot help feeling that here—as also in the case of the artistic evaluation of the music—Thurston Dart's greater editorial experience would have improved matters and that the proper place for a first publication of DVS would have been after all in the volumes of 'Musica Britannica'. Such wishful thinking tends to become positively obsessional in the face of the rather unattractive volume produced by the Wellesley Edition—spiral-bound, like a reporter's notebook, and apparently lithoprinted, a procedure now popular for musicological publications in American universities but hardly pleasing to the eye. Is it too fanciful to hope for a future edition of DVS amalgamating the findings of Dart and Ward, containing Dart's valuable paper of 1954 and presenting the music typographically in a manner more consistent with its unique historic and considerable musical value?

H. F. R.

Madrigali di Claudio Monteverdi. Edited by G. Francesco Malipiero. Scores. (Universal Edition, Book I, 20s.; Book II, 24s.) *Combattimento di Tancredi e Clorinda.* By Claudio Monteverdi. (Words by

Torquato Tasso; English by Peter Pears.) Edited by G. Francesco Malipiero. Vocal score. (Chester, 15s.) *Madrigals*. By Claudio Monteverdi. Edited by H. F. Redlich. (Schott, London.) *Cor mio mentre vi miro* (S.A.A.T.B.), translated by Michael Graham-Dixon, 9d.; *E dicea l'una sospirando* (S.S.A.T.B.), translated by Diana Platt, 1s.; *Sfogava con le stelle* (S.S.A.T.B.), translated by Millicent Rose, 1s.

It looks as though Universal Edition intend issuing exact reprints of Malipiero's complete edition of the works of Monteverdi. At any rate reprints of the first two volumes have appeared. Monteverdi scholars are divided in their attitude towards this edition: Professor Schrade, for instance, in his book on the composer, accepts it without complaint, while Dr. Redlich has condemned it more than once and has called for a new edition. I take up a position midway between these extreme views. Gratitude at having a complete edition at all (completed as a labour of love by a man who is primarily a composer) is sharply tempered by annoyance with its shortcomings. To me the edition *looks* ugly; Malipiero does not give the date when the second book of madrigals first appeared; he does not say which editions he has based his text upon; he never says who wrote the poems; he does not show original time-signatures, nor does he say whether he has reduced note-values; he has allowed too many inaccuracies to escape his proof-reading eye; he will sometimes alter without reason the notes that Monteverdi wrote (*e.g.* Vol. I, p. 40, alto, first note of the sixth bar: needless to say, the bars are not numbered); again, where a correction does seem to be called for he is likely to offer a reading that departs unwarrantably far from the original (*e.g.* Vol. I, p. 43, alto, second bar). These are some of the shortcomings in the first two volumes, which are repeated throughout the edition. On balance, then, I can only deprecate the reappearance of this edition with all its old faults (and, incidentally, without a new preface), not only because of these faults but also because it may deter other publishers from bringing out a completely new and reliable edition. The publishers also deserve a rebuke for issuing the present volumes at such a scandalously high price.

The impecunious lover of Monteverdi who is also a madrigal singer will want to buy instead Dr. Redlich's editions of ten outstanding madrigals, which Schotts are publishing both cheaply and attractively. The first three are to hand. They are clearly printed; Italian and English texts are provided; there is a piano reduction for rehearsal (a feature that Malipiero in his general preface patronizingly calls "tanto caro ai dilettanti"); Dr. Redlich leaves the choice of tempos and dynamics to the conductor or performers; he tells us which editions his text is based upon; and he provides footnotes, some of which, however (*e.g.* most of those to 'E dicea l'una'), are unnecessary and slightly inaccurate. I do not agree with his notation for the *falsobordone* at the beginning of 'Sfogava con le stelle': the triplet figure does not give the right stress to the word "sfogava". Nor do I care for the numerous accidentals in brackets that clutter up the scores. They are of two kinds: cautionary accidentals and those that arise out of questions of *musica ficta*. The former seem to me unnecessary; the latter I prefer to see unbracketed above the notes they are intended to affect. Of the translations Miss Rose's alone is reasonably successful. All three are somewhat stilted in places, and there is some false

accentuation; Miss Platt also allots two syllables to each of the tied notes in bars 57-58. These, however, are comparatively small blemishes, and I want to welcome this series as a valuable addition to the far too small number of Monteverdi's madrigals hitherto available in cheap, practical editions.

Malipiero's edition of the 'Combattimento' presents Monteverdi's text, together with a suitably exiguous realization of the continuo for harpsichord (there are alternative parts for celesta, harp and piano). Peter Pears's translation is excellent. I do not always agree with Malipiero's realization, and at the magical penultimate bar timidity actually leads him into error. The cadence in the vocal part is curious, but it wonderfully matches the words "in pace"; if it is to make its full effect the harpsichordist should play the leading note (C \sharp) in the second half of the bar. Incidentally, the Sicilian Sigismondo d'India wrote more or less the same cadence in his setting of the same words, which was published in 1621, three years before Monteverdi's work was performed. The cadence of Carissimi's cantata 'Sventura, cor mio' is not dissimilar, and Knud Jeppesen harmonizes it correctly, I should have thought, in his 'La Flora'. A translation of Monteverdi's preface should have been included in the present edition. In order that all the words may be heard he forbids the narrator to add embellishments to his syllabic recitative. Early seventeenth-century Italian composers consciously used two kinds of recitative: a syllabic kind, supported by simple harmonies, for the telling of a story or for giving information; and a more expansive kind, often with chromatic harmonies, for the expression of emotion or for a character's reflection upon the story. An example of the second type also occurs in the 'Combattimento', in the final song of the dying Clorinda. One also wonders whether too much has been made in the past of Monteverdi's "invention" of the *stile concitato* with which the strings evoke the actual combat, anger and the horses' hooves. To what extent can it be traced back to unmeasured chanting as in Victoria's 'Miserere' of 1585 and Viadana's 'Falsibordoni' of 1596, through such a notable example as is found in d'India's setting (published in 1624) of the scene between Dorinda and Silvio in Guarini's 'Il pastor fido', in which the singers declaim the text together in impassioned semiquavers? N. C. F.

The Beggar's Opera: written by John Gay, the Overture composed and the Songs arranged by John Christopher Pepusch. Edited by Edward J. Dent. Vocal score. (O.U.P., 12s. 6d.)

In his edition of 'The Beggar's Opera' Professor Dent is, as usual, neither starry-eyed nor pedantic. From the musical point of view, to quote his words, "it has been assumed that for Gay's audience Handel would have been a foreigner and a new composer, while Purcell would have probably held the same sort of place in their affections that Sullivan does for the general public of to-day". He clears the ambiguity of his reference to Sullivan by his scrupulous reverence for Purcell's own harmonies. It goes without saying that he does not doodle over the tunes and basses with counterpoint from another century, but there are sly and witty cross-references to other songs in some of the accompaniments.

From the dramatic point of view there is a determined attempt to recapture the original function and proportions of the music in the play.

This entails spending less time over the music and in a sense reducing its stature. A glance at the Austin score of the famous Hammersmith production in the 1920s shows many extra bars, verses and instrumental interludes in the songs, all having the effect of making them into "numbers" in the operetta sense of the word, so that the production is bound to give the impression, as already now with Gilbert and Sullivan, of a series of good tunes interspersed with dialogue. Under such conditions there is no hope that any producer will allow us all sixty-nine airs or anything like that number. Gay's original intention may have been to have the songs unaccompanied and Professor Dent is surely right in suggesting that "the songs should glide in and out of the dialogue almost without being noticed". The effect of this slimming is seen at its most drastic in the reduction to the original length, often with next to no prelude and postlude, of such familiar "highlights" as "O Polly, you might have toyed and kissed", "Were I laid on Greenland's Coast" and most notably "The Modes of the Court" ("Lilliburlero"). Another notable departure from Austin's version is the retention of the sad and quiet folksongs with which both the first two acts end.

If cuts in the music there must be they should come from the earlier half of the play to enhance the operatic effect of the increasing prominence of music towards the end, culminating in Macheath's drunken potpourri (here most deftly knit together with "La Follia" prominent) and in the fine trio "Would I might be hanged". The scoring is for an orchestra of single woodwind, two horns, a few strings and harpsichord. The trumpets and drums specified in the libretto for the "March in Rinaldo" do not appear. There is a minor mystery in the detailed list of the sources of the songs, where No. 32—"You'll think, ere many days ensue"—is marked "not named". In my copy of the libretto it is indeed unnamed, but it is essentially the tune which Ophelia traditionally sings to "How should I your true love know", which title is quoted in Austin's edition.

I. K.

Mass. For soprano, bass-baritone, chorus and orchestra. By Harold Noble. Vocal score. (Lengnick, 6s. 6d.). *Te Deum and Benedictus.* For unison or mixed voices with organ, harmonium or piano. By R. Vaughan Williams. Vocal score. (O.U.P., 1s. 6d.) *Five Elizabethan Lyrics.* For S.A.T.B. By C. Armstrong Gibbs. (O.U.P., Nos. 1, 3 and 5, 7d. each, Nos. 2 and 4, 9d. each.)

Harold Noble's *Mass* is a work of some elaboration, notably diverse in its harmonic and contrapuntal styles; yet its total effect is of a unity which springs from the fervency that has driven pen to paper and which, caught again, would help a choir over its occasionally testing difficulties. To leave the *Kyrie* unaccompanied, as the vocal score implies, is needlessly to jeopardize some interesting harmony, atmospheric but not lacking sinews. But from the *Gloria* onwards initial discouragements give way before the interest of a generously enthusiastic style with plenty of solid chordal writing, the concords blazing through their freely chromatic surroundings. There are a few places where the music seems to flag a little *qua* music. But perhaps it is a liturgical sense which has shorn the *Crucifix* and *Agnus Dei*, for instance, of a more imaginative and sustained utterance. One of the most striking passages is the "Hosanna"

refrain, a choral carillon of *ostinato* five-quaver phrases cutting across four-quaver bars. The work is not exorbitant as to range, the forces being sympathetically husbanded. The one really high note (B for half the sopranas in the "Hosanna") thus profits from the composer's skill and sense of proportion.

Vaughan Williams's settings take well-known metrical psalm tunes and cleverly graft the words of the canticles on to them. Since the latter are not metrical, the modifications of the tunes are probably too many for a congregation to remember without a good deal of practice or a good sprinkling of music-readers. The idea seems excellent for school use, and even with a choir doing most or all of the work (there are a few passages of optional vocal harmonies) the settings should make an agreeably solid effect. The accompaniment is quite easy.

The lyrics set by Armstrong Gibbs are 'Fain would I change that note', 'Fear no more the heat o' the sun', 'Pack, clouds, away!', 'How can the heart forget her' and 'For her gait, if she be walking'. They are mainly chordal settings in what is paradoxically called part-song style, but the harmony is always interesting and kindly written, while the melodies, though mostly simple, have a personal inflection which many cannot so easily achieve.

I. K.

Tenebrae: First Nocturne (Maundy Thursday at Matins). For unaccompanied mixed voices. By Edmund Rubbra, Op. 72. Score. (Lengnick, 1s. 3d.) *Via Crucis: a Lenten Cantata.* For solo voices, chorus and organ. (Words by Irene Gass.) By Cyril S. Christopher. Vocal score. (Hinrichsen, 5s. 6d.)

Dr. Rubbra portrays the sombre message of his text by the simplest means. All these are mainly homophonic, probably because they are intended for their particular liturgical purpose and would become too extended with contrapuntal treatment. No. 3 is in eight parts throughout, the other two are in four parts; and all contain beautiful sounds. 'Via Crucis' is a very long work. There is little in it which is at all original and little which is memorable—little to offend, little to inspire. The congregation has the opportunity of singing hymns at various stages of the work. There are seventy-three pages in the score, and this does not include the five hymns.

B. W. G. R.

Behold the Man: a Cantata for Passiontide. For soloists, chorus and organ (or orchestra). By C. Armstrong Gibbs. (Text compiled by Benedict Ellis.) Vocal score. (O.U.P., 8s. 6d.)

This work is a substantial setting of the Passion, lasting nearly an hour but considerably written so as to be within the range of moderately proficient choirs and the comprehension of uninstructed congregations. Moments of commentary are supplied mainly by choral interludes including a recurrent "chorale" in which the music, while still simple, rises furthest from the trammels of a deliberately restricted style, but which nevertheless may be omitted in favour of Passiontide hymns if it is desirable for the congregation to take part. The narrative is sung, in an *arioso* which eschews recitative, by a tenor or high baritone—a part within reach of a good amateur. Some of the chorus part is also narrative.

Jesus's words are given to a baritone, a part which may need a professional. There are the usual small parts, all of which may be found from the choir. The accompaniment as shown in the vocal score is laid out for organ in a way that is constantly imaginative and helpful to the voices; the details of registration lend themselves admirably to organs small or large.

The inhibitions of the great settings must lie heavily on any composer who tries to do better musically than the Passiontide effusions one need not name. Armstrong Gibbs has done it as well as any, and his harmonic sensitiveness is continually peeping through. The work is also scored for full orchestra, or for strings with organ or piano.

I. K.

Concerto No. 4, in B flat. For harpsichord (or piano) and orchestra. By T. A. Arne. Edited by Adam Carse. Full score. (Augener, 6s.) *Sonata a Cinque* and *Concerto in Re.* For strings and continuo. By Tommaso Albinoni. Edited by Bernhard Paumgartner. Full score. (Boosey & Hawkes, 12s.) *Concerto No. 4, in D minor.* For strings and continuo. By Richard Mudge. Edited by Gerald Finzi. Full score. (Boosey & Hawkes, 12s.) *Concertos No. 4, in D minor, and No. 5, in A.* For strings (or piano, organ or harpsichord with string accompaniments). By John Stanley. Edited by Gerald Finzi. Full scores. (Boosey & Hawkes, 8s. and 10s.)

Thomas Arne was twenty-two years old when Haydn was born, and was contemporary with Johann Stamitz. It is this fact above all which makes him an important figure, for the shape of his phrases and his methods of development fall very little short of those of his continental contemporaries; indeed there are striking resemblances in his style to that of the Mannheim school. In the first movement (fast) of this Concerto the harpsichord plays a very independent part and has figuration quite distinct from that of the strings and oboes. The chief interest of the middle movement (Minuet) is that in place of the trio and repeated minuet there is a long section for harpsichord solo, which consists of variations on the minuet theme, and a five-bar *tutti* ends the movement. The final Giga contains some rapid passage-work for the solo instrument, and there are several "touches" which one associates with Scarlatti. This is a charming work and well deserves Adam Carse's care in its presentation.

The two Albinoni works proceed in an inevitable kind of way by means of figurative passages upon sequential harmonies—the typical technique of this period in the use of which Albinoni (together with Corelli, Torelli and others) was a pioneer. The fugue with which the Sonata ends is the best movement in the two works by a long way. The looseness in the use of the term *concerto* is well shown, both in these two works by the same composer and by all the concertos under review. In neither of Albinoni's works is there a solo passage; both have the same pattern of movements, but the Concerto has a much more active bass part than the Sonata, and this typifies the mid-Baroque *concerto style*.

Fine, bold writing and a masterly handling of counterpoint distinguish the Concerto by the erstwhile unknown Rev. Richard Mudge, a contemporary of Arne. Unlike the earlier Albinoni works, this is in the four-movement form of the *sonata da chiesa*. Whereas Albinoni's slow

"movement" consists of no more than six bars and merely separates one *allegro* from the other, both of these slow movements are proper movements with something definite to say. The two Concertos by Stanley are nicely contrasting; No. 4 possesses an overall feeling of lyricism and intimacy—rather Handelian perhaps—whereas the themes in No. 5 are more formal and there is much more real contrapuntal "working out"—in fact this work and the Mudge show the influence of Bach. But even in this Concerto Stanley shows more melodic ease than Mudge, and Stanley pays much more attention to the contrast between *solo* and *tutti* in both these concertos. Mr. Finzi's editing in these three works is a lesson in the combination of scholarship and practical editing. In the Stanley Concerto No. 4 he combines clearly in the same score two of the composer's own arrangements, so that conductors can make their choice. Mr. Finzi and his publishers are doing a good service to English music by bringing these eighteenth-century works before the public, for they compare favourably with continental examples of the time. B. W. G. R.

Two Dances for Strings. By Karl Rankl. Full score. (O.U.P., 6s.)
Natus est Immanuel: a Christmas Piece for String Orchestra. By Geoffrey Bush. Full score. (Elkin, 5s.) *Grand Fantasia and Toccata.* For piano and orchestra. By Gerald Finzi. Full score. (Boosey & Hawkes, 21s; arr. for 2 pianos, 10s.)

With his 'Grand Fantasia and Toccata' (it must be many years since a composition was so named) Gerald Finzi strikes away from the path of rapt contemplation in a manner to disconcert the pigeon-holers. The Englishness remains, in the extravert boisterous tune of the Toccata with its cross-rhythms, but it is nearer to Portsmouth Point than to the meanderings of the Severn. The Fantasia after a brief summons to the attention is a long and elaborate piece for pianoforte solo, in some of its figuration akin to Bach. To sustain its length makes heavy demands on the rhetoric and insight of the player, but it can be done. With the Toccata all is plain sailing, with a fine climax for brass made out of a phrase from the Fantasia. The piano part is very well written, combining security of effect with (for a concert pianist) ease of execution.

The youthful and charming piece by Geoffrey Bush is in a quiet pastoral style, well and simply scored. Karl Rankl's 'Valse' and 'Fandango', from a Suite for strings, will surprise those who know his other predilections, for they both employ melodies and progressions so naive that they sound like parody. They are of course scored with great certainty of effect and by no means demand professional players. I. K.

Pastorale Concerto. For oboe (or viola) and strings. By George Stratton. Piano score. (Novello, 6s.) *Rondo K.373.* By Mozart, and *Rondo in A.* By Schubert. Both arranged by Max Rostal for violin and piano. (Novello, 3s. 6d., and 7s. 6d.) *The Boyhood of Christ.* Five Scenes for string orchestra. By Alec Rowley. Score. (Novello, 6s. 6d.)

The 'Pastorale' is a work with a wide range of feeling and well-timed climaxes, but there must be some doubt whether the small amount of thematic material will comfortably stand fifteen minutes of treatment. The arrangement of the Mozart Rondo will probably be useful to solo

violinists. The reduction from orchestral instruments to form the piano accompaniment is undoubtedly a musical loss—this is most noticeable in the *tutti*, which sound very clumsy on the piano. The Schubert Rondo suffers less from transcription (from string orchestra), except for a ghastly passage in bars 5 and 6—a little imagination and some octave transposition would have so easily prevented this mess. The work is 606 bars long.

Mr. Rowley's little work thoroughly succeeds in achieving its object of portraying the spirit of childhood. The result is one of charming simplicity and of tenderness mingled with playfulness. The fugal arguments of the Wise Men in the Temple offer contrast, but a gentle closing section recaptures the underlying mood of the work. Technically it is not out of the reach of an amateur string orchestra. B. W. G. R.

Sonata. For three flutes or alto recorders. By Bodin de Boismortier. Score. Edited by Conrad Rawski. (Boosey & Hawkes, 3s. 6d.) *Sonata in C minor.* By Giuseppe Tartini. Transcribed for viola and piano by Alan Richardson. (O.U.P., 6s.) *Six Sketches.* For organ. By C. Armstrong Gibbs. (O.U.P., two books, 3s. 6d. each.) *Suite in D.* For two violins. (Augener, 5s.) *3 Sonata Movements.* By Arcangelo Corelli. Arranged for double bass and piano by H. Samuel Sterling. (Augener, 2s. each.) *Ballade.* For piano. By William Wordsworth, Op. 41. (Lengnick, 3s. 6d.)

From the list of his publications Joseph Bodin de Boismortier (1691–1755) must have been the most popular composer of chamber music of his day in Paris. If they all have the grace and charm of this piece (Op. 7 No. 5) one can well believe it. The Sonata is really a conflation of the church and chamber styles; from the former comes the clean and dashing contrapuntal *allegro* and the sustained triple-time slow movement, from the latter an airy *allemande*, which is the first movement, and a takingly tuneful *gigue*. The editing has been painstaking and leaves no doubt as to the original material.

The Tartini Sonata is the "other" G minor violin sonata usually published with the "Devil's Trill". Its noble melancholy makes it a very suitable viola piece. The transcription is a thorough-going one though not wildly at variance with the original. One wonders, however, why in the splendid second movement with its animated arpeggios the striking final phrase which strides down to the violin's bottom note was not simply transposed for the viola instead of using the transcription's double stops, however "effective". This edition follows some others in omitting a third movement and going straight to the last in 12–8 time. This certainly underlines Tartini's striking use of the same cadence-phrases for this movement and the second. But it cannot succeed the brilliant second as another *allegro*, and here it is marked *allegretto pastorale*, whereas one has a suspicion that something more markedly *gigue*-like was Tartini's intention.

Armstrong Gibbs's two books of organ pieces each have two quiet ones and a third in a more vigorous mood. The beginning of the first piece, 'Lyric Melody', accidentally reminds one of Fauré, but in the event it is not an unjust indication of the spirit and style of the quiet pieces (indeed it is high praise) to say that they are of the kind which

Fauré might have written. They are quite easy and clearly worth including in the meagre modern repertory.

Lloyd Webber's Suite for two violins consists of four short and tuneful pieces. They are of highly capable composition, nicely constructed with plenty of variety without recourse to the bizarre or indeed to anything of more than moderate technical difficulty.

In 'Ballade' William Wordsworth is stern but not wild. His piece is for the most part vehement, though with some plaintive *parlando* passages, and its argument is concise and close, though the initial melodic impulse has been overlaid with harmonic preoccupations of a rather narrow range. But there is no denying that in a capable pianist's hands it has a dark grandeur.

The three slow movements, arranged from Corelli's violin sonatas, give the double-bass player useful practice in *cantabile* playing without haste. Corelli would hardly have recognized them, not because of their medium, but because the notes represent but the skeleton of the music shorn of its ornament.

I. K.

Sonata in F minor. For violin and piano. By Dorothy Howell. (Augener, 10s.)

Without breaking any new ground Miss Howell's Sonata is a work which lies well for both instruments, and has some good wide themes. There are some well-worn progressions whose absence would put the work on a higher level, but the treatment of themes shows an experienced hand.

B. W. G. R.

Two Studies in Allemande Style. For piano. By Percy Turnbull. (Augener, 2s. 6d. each.) *Sarabande Triste* and *Hommage à Handel.* For piano. By Herbert Fryer. (Augener, 2s. 6d.) *6 Elegies.* For piano. By R. W. Wood. (Augener, 6s.) *Gavotte, Elegiac Dance and Presto.* For oboe and piano. By Michael Head. (Boosey & Hawkes, 3s. each.) *Pastorale.* For oboe and piano. By Reynell Grissell. (O.U.P., 2s. 6d.) *Idyll.* For clarinet and piano. By Max Pirani. (Augener, 2s. 6d.)

Among this group of pieces the only ones which have anything new to say are Mr. Wood's 'Six Elegies'. Mr. Turnbull's studies, the first of which is for left hand alone, lie wonderfully well under the hand(s). The first follows late Baroque patterns both in its harmonies and lines, the second does not, and there are two particularly unhappy progressions on p. 3, bars 9-10 and 13-14. Mr. Fryer's 'Two Pieces' are slight: the first is an essay in accented passing-notes, and one is tempted to wonder what Handel's reaction would be to the second. Is the last (tenor) note of bar 7 in the trio really a G \sharp ? It occurs again later, and it is a veritable nigger. Mr. Wood's 'Elegies' are full of imagination and originality. The least happy both in mood and pianism is No. 5, but the other five more than compensate for it. No label will fit these pieces—they have their own personality. Mr. Head's 'Three Pieces' for oboe and piano have charm, particularly the 'Presto', in which the use of the "holding-note" is reminiscent of two of Bach's second gavottes from the English Suites (but none the worse for that!). The 'Elegiac Dance' is the least

satisfactory because of its cloying harmonic background. There is little to commend the 'Pastorale' by Reynell Grissell. It shows many signs of amateurishness—the sudden, inconsequential intrusion of the F minor section on p. 2, the equally inconsequential (and unmusical) transition to G minor for the middle section, and the very unmusical return to D minor for the reprise. The piece begins in D minor (in fact Aeolian mode transposed) and ends in F major. Both tunes are very "folky". Max Pirani's 'Idyll' takes a well-trodden path: certainly it is an idyll, but of the ivy-clad variety.

B. W. G. R.

The Kingly Classics: Grade IV. For piano. Edited by Maisie Aldridge and Honor Phillips. (Elkin, 3s.) *Six Pieces for the Young Pianist.* By Willson Osborne. (Presser, Bryn Mawr, Penn.) *Musical Christmas Cards.* Vol. I. For piano. Dedicated to and collected by Kathleen Cooper. (Hinrichsen, 3s.) *Circus Parade.* For piano duet. By Trevor Widdicombe. (Curwen, 2s. 6d.) *Suite from the Water Music* by G. F. Handel. Arranged for piano duet by Alan Richardson. (O.U.P., 3s.)

Of the three collections of pieces for piano solo under consideration, the volume in the 'Kingly Classics' series is by far the most comprehensive in scope. It includes twelve short movements by composers well known and unfamiliar. The pieces, which date from the early eighteenth to the later nineteenth century, are individually attractive; as a whole group they are particularly well chosen in that they call for many different types of touch and styles of interpretation. The editors' short biographical notes on the composers, printed at the head of each item, are admirable. Exact information as to the provenance of the pieces themselves, such as is given in only one instance (Schubert's "Diabelli" Variation), would surely be welcomed by the players. Some, one imagines, would be interested to know the context of Haydn's Allegretto in E flat and Mozart's 'Les Échos'; others might be eager to discover the companion-pieces of S. Wesley's Prelude in A and of the charming little 'Musette' by Arthur Jackson, a Victorian composer apparently unknown even to the latest edition of Grove.

Willson Osborne's 'Six Pieces for the Young Pianist: Contrasts, Walking, Fairy Tale, Evening Fields, Lullaby, Puppet Dance' (all sold separately), are unequal in point of both difficulty and musical value, but all are rewarding to the player. Their often wayward harmonic schemes and changes of time-signature should keep sight-readers on the alert, and in general the music may well stimulate imaginative performance. As "characteristic pieces" they live fully up to their titles, especially the mechanically precise 'Puppet Dance' and the ingenious 'Lullaby', which comprises a one-bar *ostinato* left-hand part beneath a recurrent, varied four-bar melody.

The six 'Musical Christmas Cards', collected by Kathleen Cooper and first performed by her at Wigmore Hall last October, represent widely contrasted conceptions in design, colouring and mood. Lloyd Webber's longish, rumbustious 'Badinage de Noël' and Madeleine Dring's rhythmically clear-cut 'March—For the New Year' are gaily coloured and frankly secular in spirit. The other, shorter pieces tend to the mystical. Isobel Dunlop's 'Le petit Noël' and Fernand Laloux's

'Prelude for Christmas' are meditative pictures in pastel shades; Kathleen Richards's 'Allegretto pastorale' a sparse line-drawing. Serge Lancen's arrangement of the carol 'Jésus naît tendre et blême', in the traditional style of a chorale prelude, has a haunting beauty all its own.

Piano duettists will find much enjoyment in Trevor Widdicombe's lively, effective 'Circus Parade', which makes no heavy demands on performing technique but requires extreme neatness and precision in playing. The musical material is divided fairly between the two partners, as it is also in Alan Richardson's delightful arrangements of the Bourrée, Air and Hornpipe from Handel's Water Music.

K. D.

Along the Field. Eight Housman songs for voice and violin. By R. Vaughan Williams. (O.U.P., 6s. 6d.)

These lovely songs, mainly gentle, require a highly competent fiddler and will sound better sung by a soprano than by a tenor. The result in the case of the latter would be some very wide intervals between voice and violin. Also, the harmonic interval of the minor second does sound different from the major seventh, particularly in two-part writing.

B. W. G. R.

The Bird Fancier's Delight: Directions Concerning ye Teaching of all Sorts of Singing-birds after ye Recorder. Edited by Stanley Godman. (Schott, 3s.)

This fascinating little book is most artistically produced, with several pages reproduced from the 1717 original, and Mr. Godman's Preface is a mine of information for the musician and the "Bird Fancier". There are tunes for the teaching of not only the more exotic, *viz.* the East India nightingale, but even down to the common sparrow, who though he (or she, for the sex is not specified) has but one solitary tune, it has rhythms far more exotic than those given to your woodlark or canary bird. Many will regret the absence of material for the budgerigar (my sons do), but may we take it that those tunes for the parrot will be effective for the parrot *genus*? Is it part of the 'Delight' to teach the birds a wrong note here and there? "Bird Fanciers" should decide for themselves at the following places: p. 1, bar 14, G (for F); p. 4, No. 10, bar 12, quavers (for semiquavers); p. 8, No. 7, bar 2, first note E \flat (for C), bar 4, C (for D); p. 9, bar 5, D, C quavers (for B \flat , A \flat); p. 17, No. 3, bar 4, second note crotchet (for minim). But let us not spoil the sport.

B. W. G. R.

The following new miniature scores have been received (Eulenburg, London, Zürich, Stuttgart and New York):

Bach, Cantata No. 205, *Der zufriedengestellte Aeolus*. 6s.

Beethoven, *Quintet* for oboe, clarinet, horn, bassoon and piano, Op. 16. 3s. 6d.

Haydn, Symphony No. 49, *La Passione*, in F minor. 3s.

—, Symphony No. 55, *Der Schulmeister*, in E flat major. 3s.

Mozart, *Concerto* for piano and orchestra, in E flat major, K.449. 6s.

Shubert, *Mass* No. 5, in A flat major. 16s.

—, *Mass* No. 6, in E flat major. 16s.

CORRESPONDENCE

To the Editor of 'Music & Letters'

Sir,

I was most interested to read Mr. Hugh Baillie's account of the musicians connected with a London church in early Tudor times. These valuable references have previously been known only to very few musicians and musical historians, although they have been available in printed form for half a century.

I hope Mr. Baillie will bear with me if I take this opportunity to exorcize a *Doppelmeister*, for there are so many of them already among our Tudor musicians that I feel bound to plead against a subdivision of Master John Thorne, organist of York Minster. He is mentioned on p. 62 of your January issue.

So far I have been able to trace only three compositions by Thorne: (a) a four-part 'In Nomine' in Bodley D 212-216, ascribed to John Thorne; (b) an organ offertory, 'Exultabunt sancti' in B.M. Add. MS 29996 by "Master thorne of yorke"; (c) a motet against the plague, 'Stella celi extirpavit', in R.M. 24 d 2 (Baldwin), where there is a significant and important double ascription. The beginning of the motet—quoted as four separate compositions in some reference books—is prefaced by the words "Master thorne of yorke". At the end, however, Baldwin enlarges slightly on this information by writing "Master john thorne of yorke". In view of this I think it is safe to assume that Thorne of York and John Thorne are one and the same person.

Thorne was apparently organist of York from about 1560 onwards, and he died on 7 December 1573, according to the epitaph quoted in Drake's 'Eboracum'.

Richard Winslatt, mentioned in the same paragraph of Mr. Baillie's article, is presumably to be identified with the Richard Wynslade who was organist at Winchester Cathedral about the middle of the sixteenth century.

DENIS STEVENS.

Croydon,

31 December 1954.

Sir,

In his article 'Cavazzoni and Cabezón' appearing in your January issue Mr. Thurston Dart states (p. 4) "Kastner has established that Antonio de Cabezón was born on 30 March 1500". It seems quite clear that Mr. Dart took this information, in all innocence, from my article on the Cabezón family in the new edition of Grove's Dictionary; and indeed this date has recently been given by other authorities whom he can have seen no reason to distrust. The fact is, however, that I have established nothing of the sort. What I did establish was that Cabezón was unquestionably born on some unspecified date in 1510, a fact of the correctness of which I have been able to convince scholars who had previously

accepted the earlier date, including Monseñor Higiní Anglés, who contributed an article on Cabezon to Blume's 'Musik in Geschichte und Gegenwart,' unfortunately with the old date. It may have been this article which induced the Editor of Grove to "correct" the date originally given him in my article without consulting me, a procedure that may have been due to inadvertence or last-moment panic but can only be deplored.

I hope that you, Sir, being one and the same person, will be good enough to publish this letter, in the interests of Grove as well as my own, so that those whom it will reach at least may make the appropriate correction in their copies of the Dictionary: "*b.* Castrillo de Matajudíos nr. Burgos, 1510".

SANTIAGO KASTNER.

Lisbon,

18 January 1955.

Sir,

I wonder if any readers of your magazine would be interested in attending any of the meetings of the recently formed London Manuscript Society, held on the second Thursday of each month, at 6.30 p.m., at the Dineley Rehearsal Studios, 1 Devonshire Terrace, London, W.1. Membership and admittance are free to those submitting unpublished musical or literary manuscripts, or manuscripts of historical or collectors' interest.

PAUL SEGALLA (Founder).

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